MARVEL
Issue 188 8th July 1992
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DOCTOR WHO MAGAZINE™

REVELATION of the DALEKS

Behind the scenes of this classic story

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SHE HAS FRIENDS IN HIGH PLACES...

SHE HAS ACCESS TO
TOP SECRET
EXPERIMENTS...

SHE USES THE
LATEST
TECHNOLOGY...

JUST WHO IS SARAH JANE SMITH?

Find out just how this extraordinary journalist got her stories in the 1992 *Doctor Who Magazine Holiday Special*, produced in association with *The Metropolitian* TM. On sale 23rd July from all good newsagents and specialist comic bookstores!

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More of your comments, opinions and ideas about Doctor Who.

"You may be a Doctor, *but I am* the *Doctor. The definite article, you might say"*
The Fourth Doctor,
Robot

To begin this issue, congratulations to *E. Parsons* of Stourbridge, West Midlands who correctly answered my bribe . . . er . . . competition question on this page in **DWM 186.** The quote *"A ventilation shaft. Oh marvellous. I'm a cliche"* was not from *Doctor Who* at all but the BBC's quite superb childrens' drama series from the last year, *Dark Season*, a quote from the young Marcie. A *huge* number of you got it right – commiserations for not winning!

Talking of competitions - a reminder to **Doctor Who Magazine** readers in Canada and America. Our competitions for the new *Doctor Who* BBC Home Video releases are arranged with BBC Enterprises and *not* with CBS Fox. Therefore we *cannot* offer NTSC copies of prizes, a fact that you must bear in mind when entering the competitions. If, of course, you have multi-standard video players and TVs that can play PAL standard tapes - well, you have no problem . . .

Gary

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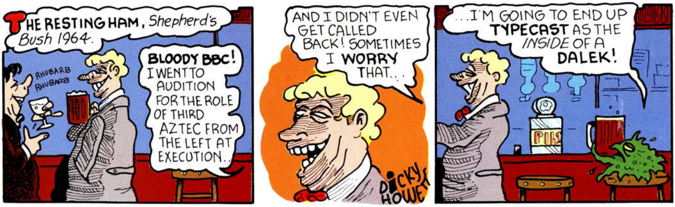
FREE POSTCARDS
More postcards - this time it's revenge of the reptiles!

Omega the Editor: **Gary Russell**
Rodan the Designer: **Peri Godbold**
The Terrible Zodin: **Louise Cassell**
Production Castellan: **Chris McCormack**
Old, aged Rassilon: **John Freeman**
Thalia the Promoter: **Fiona Moscatelli**
Advertising: **Jane Smale**
Advisor: **John Nathan-Turner**
Editorial Director: **Paul Neary**
Managing Editor: **Vincent Conran**
Excelsior: **Stan Lee**

Thanks this issue to: Graeme Harper, Mitch Mitchell, Jeremy Bulloch, Vicky Thomas, Steve Cook, Bill Baggs, David Howe, Josh, Bobbie Mitchell, Riona McNamara and David Boyle.

Doctor Who? by Tim Quinn and Dicky Howett


THE RESTING HAM, Shepherd's Bush 1964.
RHUBARB RHUBARB
BLOODY BBC! I WENT TO AUDITION FOR THE ROLE OF THIRD AZTEC FROM THE LEFT AT EXECUTION...
AND I DIDN'T EVEN GET CALLED BACK! SOMETIMES I WORRY THAT...
DICKY HOWETT
...I'M GOING TO END UP TYPECAST AS THE INSIDE OF A DALEK!
PILS

ABC
AUDIT BUREAU OF CIRCULATIONS
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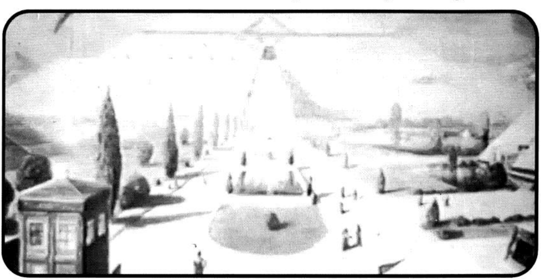
Gallifrey Guardian

MORE MOVIE MUTTERINGS?

With still no definite news on a new *Doctor Who* TV series, the often talked about movie version seems to be up and running. What, again...



One of the landscape pre-production paintings displayed on British Sky Broadcasting's film programme when prospective *Dotor Who* movie producers George Dugdale and Peter Litten guested. Image © BSkyB

Despite the long wait for *Doctor Who - The Last of the Time Lords*, it appears the prospective producers remain hopeful that the project *will* get off the ground. Co-producer George Dugdale talked to **Doctor Who Magazine** in late April, and was fairly confident that the movie would begin pre-production work this summer. Another co-producer at Green Light (formerly Coast To Coast) Productions, Felice Arden, is currently in America agreeing the last minute finances apparently necessary that will allow the production team to start work.

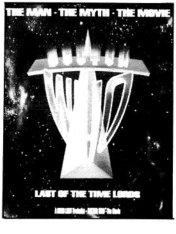
The possibility of a big-screen version first came to *Doctor Who* fans' attention during the mid-Eighties, towards the end of the Peter Davison era of the show. Both he and his successor Colin Baker often said that they were aware a movie was being planned but neither had ever been asked to take on the part of the Doctor.

Coast to Coast first announced their intention to make a movie in late 1987 and Sylvester McCoy, the current incumbent of the part, echoed his predecessors, feeling that any film producers would select a "big" name for the starring role rather than the current TV actor.

Over the last few years, a range of famous actors have been cited to play the role by the British press - all apparently already signed up to play the part! John Cleese, Mel Gibson, Dudley Moore, Albert Finney, Donald Sutherland and Rutger Hauer are just some of the internationally renowned stars supposedly considered by Green Light.

The company themselves have, thankfully, always maintained a silence over casting, never denying or confirming any such rumours. Indeed, the only casting that they ever have announced is one-time '*James Bond* girl' Caroline Munro. The former model was at one point cast to play the Doctor's Time Lady assistant, although later this became the film's main villainess. Munro, along with producers Dugdale and Peter Litten were once questioned on a panel at a *Doctor Who* Appreciation Society convention in London, where they outlined their plans for the film.

Also on that panel was writer Johnny Byrne who contributed three scripts to the television series, *The Keeper of Traken*, *Arc of Infinity* and *Warriors of the Deep*. Byrne has recently disassociated himself from possible future involvement in the proposed *Doctor Who* movie, but is still working with Green Light on other projects, including the comany's forthcoming film *The Brothers of Siam*.


THE MAN · THE MYTH · THE MOVIE
DOCTOR
WHO
LAST OF THE TIME LORDS

In 1990, Dugdale and Litten took part in a programme for British Sky Broadcasting's regular film programme, when they unveiled the planned movie poster for the film, along with many pre-production drawings of sets and locations, alongside many sketches of monsters that had been created exclusively for the production. Some of these designs, both drawings and models, were on display to attendees of the launch party for the *Behind the Sofa Doctor Who* exhibition at London's Museum of the Moving Image, in November 1991.

With Green Light once again stating their intentions, DWM will keep you informed as to what, if anything, happens next.

BEWARE FAKES

With genuine *Doctor Who* merchandise from the Sixties fetching high prices, DWM contributor David Howe has discovered some unscrupulous dealers are making their own 'rare' items and then selling them at inflated prices.

The latest item to appear is a Dalek Egg Cup, purportedly from a set of six issued in 1965.

The egg cups look totally genuine; each one has one or two colour pictures of the Hartnell Doctor and/or Daleks on the sides and looks old and yellow. They have a copyright stamp on the base which is off to one side, giving the impression of a mass-produced item, and the interior is grubby and dusty.

Egg cups have also turned up featuring British comic strip hero *Dan Dare*, and it was this which gave serious collectors cause for doubt as the copyright date was

NEW COMPUTER GAME IN PRODUCTION

MOVE OVER, SONIC - THE DOCTOR IS ON HIS WAY!

Once again, it seems that the good Doctor is set to appear in a computer game. After a pair of binary disasters from Acornsoft and Micropower, budget specialist, Alternative Software, have signed an agreement with the BBC to produce a new game based on everyone's favourite Gallifreyan, which will no doubt delight BBC Enterprises Licensing Executive Richard Hollis, who has been keen to secure such a potentially lucrative deal for some time. With the ink still wet on the contract, details regarding the game's appearance are yet to be decided. However, a full plan of the game has been decided, and is centred around a Dalek invasion of Earth.

"We originally wanted to set the game across a series of planets - Telos and, say, Gallifrey - but we decided it would be tidier to keep it tied in to one objective', an Alternative spokesman said.

The game is an eight-way-scrolling maze affair, starting on Earth and eventually progressing to Skaro for a climactic showdown with the Emperor Dalek.

Due to licensing restrictions, Alternative still aren't sure as to which Doctor the game will be based around, though, or even which companions will assist him. "We want to be able to use any of the seven Doctors," Alternative elaborate, "and the player can then select their favourite to play as. We also want two companions within each stage to help him, but we're still not sure who we can use."

One thing is certain the Doctor *won't* be 'zapping' the Daleks in a fast-paced shoot 'em up - instead, he will be using specially-placed Dalekenium charges and a new Sonic Screwdriver to help him outwit them. Scheduled for a September release, **Doctor Who - The Computer Game** will be available for Amiga, ST, Commodore 64, Spectrum and Amstrad computers.

A price has yet to be decided.

Steve Merritt

also 1965 - apparently too late for *Dan Dare* merchandise. There is also no mention of *The Eagle*, the comic for which he was created, in the copyright mark.

Further investigation showed that the cups have not been fired in a kiln to provide the glaze - instead, a spray acrylic glaze has been used, a technique which did not exist in the Sixties. This is what has given each item a yellow look. Also, the glaze is not crazed - something that hapens with both kiln-firing and due to the passage of time. Under the acrylic glaze, the pictures appear to have been hand painted - they are not tansfers - something which would never have been done by a manufacturer for a mass produced item.

Considering that these fakes are being offered for sale at prices ranging about the £40.00 mark, the faker is making a substantial profit at conning the fans and the collectors.

The forthcoming Virgin publication *Doctor Who - The Sixties*, co-written by Howe, Stephen James Walker and Mark Stammers contains a definite guide to *Doctor Who* merchandise released in that era. Compiled with the full assistance of BBC Enterprises, Roger Hancock Ltd., and numerous collectors of *Who* memorabilia, the writers believe it to be totally accurate. Therefore anything which does not appear in the book should be treated with suspicion, and if possible double-checked before parting with your cash.

DOCTOR WHO
THE SIXTIES
DAVID J. HOWE
MARK STAMMERS
STEPHEN JAMES WALKER

BOOK NEWS

The first three month's worth of Target novelisation re-issues have been announced. Alister Pearson is doing a new cover for *Vengeance on Varos* for January, 1993, which wil be joined by a reprint of *The Twin Dilemma* with Andrew Skilleter's BBC video cover. Alister's original painting for *The Smugglers* is reused when that novel is reissued in February, alongside a new jacket for *The Tenth Planet*. March will see new Pearson covers for *The Loch Ness Monster* - now retitled *Terror of the Zygons*, and *Pyramids of Mars*.

Menwhile, you may have spotted an unannounced reissue of *The Sea Devils*, with John Geary's artwork on the cover, upon your shop shelves. This was put out by Virgin to tie-in with the recent BBC repeat of the story.

BITS 'N' PIECES

The Tomb of the Cybermen zoomed into the top of the video ratings chart the week following its British release on 5th May this year. More details in next month's Public Image column.

Helix, the *Doctor Who* convention mentioned in the last Gallifrey Guardian (DWM 187) has changed dates. It will now take place on 20th/21st March 1993 and not in September this year. The address for further details is the same.

The *Under The Hammer* video mentioned last issue, concerning the successful Bonhams auction of *Doctor Who* costumes of last May, is now available. A stamped addressed envelope will get you details from Archangel Media, PO Box 1111, Edinburgh, EH7 5JN.

A DISCLAIMER FROM MARVEL COMICS CONCERNING MEDIABAND (STARFILE LTD.)

To those readers who may have had difficulty in contacting the above company to chase up unfulfilled orders, we reproduce here the contact details in the hope that all outstanding matters are soon resolved:

Paul J Smith,
Mediaband Limited.,
25 Fellday Road,
LEWISHAM,
London SE13 7HQ
(Tel: 081-690 8798)

We at Marvel Comics have ourselves lost a substantial amount of money on the advertising we have recently carried on their behalf. Despite extensive legal action Marvel Comics has been unable to recover either this money or refunds for our readers. We would advise against any further applications.

Please consult the Marvel Classified Page in each issue of *Doctor Who Magazine* for alternative *Doctor Who* merchandise suppliers.

MENCAP BENEFIT FROM *WHO* FANS' GENEROSITY

A massive £1,000 raised by the **TARDIS In Durham** convention last October, was recently presented to Mencap, the convention's chosen charity.

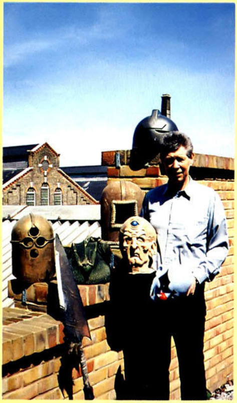
Nicholas Courtney, a regular guest at the Durham events made a trip over from the theatre where he was performing in *M. Butterfly* to make the presentation to the Manager of the Mencap Garden Centre, Eddie Walker and the Honoury Vice President Norma Lewis.

Seen here with Nick are Stephen Collins, **TARDIS in Durham** Chairman, Vice-Chairman Keith Armstrong, Secretary Josie Collins, Cabaret Officer Simon Mallinson and President Jefrey Lawson.

TARDIS In Durham returns once more in October this year, details from 34, Monks Crescent, Gilesgate Moor, Durham, DH1 1HD.

Nationwide
FlexAccount

BEHIND THE SCENES AT THE NEEDLES EXHIBITION



Colin Baker opened the latest *Doctor Who* exhibition on 1st May, arriving at the Needles Pleasure Park on the Isle of Wight, in Bessie, the Doctor's Edwardian roadster.

The exhibition is the brainchild of former BBC Enterprises executive Lorne Martin, the man responsible for a majority of the successful *Doctor Who* exhibitions over the last eighteen years, including Blackpool, Longleat, Paisley and of course the excellent *Behind the Sofa* display at London's Museum of the Moving Image.

The exhibition features some of the Doctor's deadly adversaries and the work to animate the figures, carry out repairs and create their settings ("everything from a jungle to a laboratory") was the responsibility of veteran *Doctor Who* visual effects maestro Ian Scoones. He, along with colleagues Martin Wilkie and Coll Abram had only four weeks to prepare the exhibits for display. Many needed major renovations - not surprising since some, such as the K1 robot from *Robot* and the Mandrells from *Nightmare of Eden* were over fifteen years old and had done the rounds of other exhibitions.

Coll, pictured here with a few of the masks which didn't make it into the final exhibition, was nevertheless impressed by the quality of construction and detail.

"We've tried hard to live up to the original makers' standards," he explained. "Martin and Lorne worked on the Longleat exhibition and they wanted this one to be even better."

Chris King

BAKERS TO GIVE FURTHER LECTURES

Doctors Four and Six, Tom Baker and Colin Baker, are to make an appearance at another *Doctor Who* lecture weekend in Britain later this year.

The venue this time is the Gulbenkian Theatre on the Canterbury University campus over the weekend of 14th/ 15th November 1992.

Information concerning tickets for the event can be obtained by telephoning 081-868-8834 after 11th June. Hurry though, as seats will go quickly...

Congratulations as well to Colin and his wife Marion on the birth of Rosie, their fourth girl at the beginning of May!

DOWN UNDER

The importance of the discovery of *The Tomb of the Cybermen* was further emphasised recently when BBC Enterprises asked Polygram, the Australian distributors of BBC Home Videos, to make the recently recovered four-part Troughton story available in Australia as soon as possible.

As a result, the story was released at the beginning of May, its release speeded up when Polygram asked Australia's censors - the Australian Film and Literature Classification Board - to make *Tomb*'s early classification a priority.

Further to this, as part of the publicity for the release, BBC Home Video arranged telephone interviews with Frazer Hines, who played the Doctor's companion, Jamie, in the adventure.

July 3rd sees the next BBC Home Video releases when *Robot* and *The Sontaran Experiment/ Genesis of the Daleks* tapes will become available. Those six part stories currently available on a single tape (ie *The Seeds of Death, The Talons of Weng-Chiang*) have had their retail price reduced from $39.95 to $29.95.

Katy (Jo Grant) Manning appeared on 9th May as a part of a TV revue called *Nuts in May*. Her segment was billed as a "one-woman show" and she did a stand-up comedy routine. Her voice-over career has expanded in leaps and bounds and she is now doing voices for cartoons.

For those people who would like to keep up to date with Katy Manning's career, and learn more about her past including *Doctor Who*, you should write to the **International Katy Manning Fan Club**. Send two International Reply Coupons to:
2/298 Pacific Highway,
Charlestown, New South Wales,
2290 Australia.

The club *is* fully sanctioned by Katy Manning.

Dallas Jones

BEYOND THE TARDIS

COMPILED BY DOMINIC MAY

Doctors: The pilot to the 1950's series *Dial 999*, seen during Channel 4's *TV Heaven* season, and starring the late Robert Beatty (*The Tenth Planet*), also included the late **William Hartnell**. The film, *Midnight At Madame Tussaud's*, was also recently shown on Channel 4 giving viewers the opportunity to see the 1936 Hartnell as a character called Stubbs.

William Hartnell in his last TV role before *The Three Doctors* - a March 1967 episode of *No Hiding Place*.

Easter Sunday on Radio 4 provided a rare opportunity to hear the late **Patrick Troughton** as the Devil in Pedro Calderon de la Barca's *The Wizard Who Worked Wonders*.

Virtual Murder, reported in **DWM 187** as airing at the end of April, was postponed and will now be screened on BBC1 in late July. In the episode featuring **Jon Pertwee**, his character has been described by producer Philip Draycott as a "Spaniard who has lived here for thirty years. He's an ex-ponce, a freedom fighter in the Spanish civil war and he goes round setting fire to sex shops... Jon is totally unlike *Doctor Who* now, the older he gets, the better he looks, with this wonderful craggy face and white hair."

Tom Baker, and his trademarked suit, seems to be everywhere these days. Lately his exploits as Professor Plum have been on show on ITV's *Cluedo*.

Companions: William Russell fans got a chance to see him in his pre-Ian Chesterton days, when the National Film Theatre screened an episode (in colour for the first time) of the classic *Sir Lancelot* among some vintage children's programming on 2nd June.

Despite his battle against lung cancer (**DWM 187**), **Roy Castle** (Ian from the *Doctor Who and the Daleks* movie) has vowed to fulfil his schedule unless forced to pull out on doctor's orders. He has maintained his sense of humour and been quite overcome by public support, recently telling *The Stage*, "It's lovely, the weight of love and affection has been absolutely marvellous. There is only one disappointment - I won't get the next James Bond part!"

Also from the same film, **Jennie Linden** (Barbara) could be heard as Ann in *Are Friends Electric?* by Lesley Davies, a Radio 4 play about the last few weeks in the life of a fifteen year old boy fighting cystic fibrosis.

The tour of *M. Butterfly* featuring **Nicholas Courtney** continues with [Box Office telephone numbers]: week commencing **29th June** - Theatre Royal, Brighton [0273 28488]; w/c **6th July** - Alexandra Theatre, Birmingham [021 643 1231]; w/c **13th July** - To be confirmed; w/c **20th July** - New Vic Theatre, Woking [0483 750263]. Nick plays three rôles, Monsieur Toulon, Man 1 and the Judge.

Deborah Watling, concludes her tour of *Murder by Misadventure* this month with: w/c **15th June** - Derngate Theatre, Northampton [0604 24811]; w/c **22nd June** - no performances; w/c **29th June** - Theatre Royal, Plymouth [0752 669595]. Reaction to this ingenious thriller has been so positive that a West End production cannot be ruled out.

Louise Jameson played Joan Throckmorton in the two-part ITV production, *My Friend Walter* by Michael Morpurgo and Gavin Millar, shown in late April.

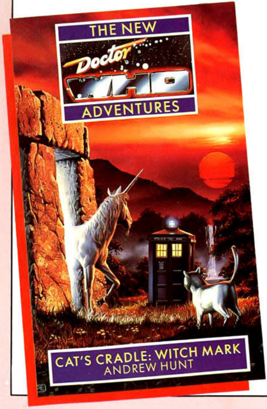
It looks as though Louise may be back in the second series of *Rides*, which has been recommissioned by the BBC despite falling ratings and a critical thrashing.

Lalla Ward's performance as Princess Elizabeth in *The Prince and the Pauper* could be seen on Good Friday.

Producers: Verity Lambert, through her company, Cinema Verity, is working with Peter Bowles Productions (fronted by the well known actor) on three co-productions for the BBC and

WIN VIRGIN'S *CAT'S CRADLE* TRILOGY

All three books in the *Doctor Who: The New Adventures* series *Cat's Cradle* are now available with the publication of Andrew Hunt's *Witch Mark* this month. We have *TEN* sets of the three books to give away, courtesy of Virgin Publishing. All you have to do is write your answers on the back of a postcard or a sealed envelope and post it to: Kitty's Litter Tray, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX to arrive no later than 20th August 1992. Usual Marvel competition rules apply and multiple entries will be locked out in the rain!



1) Who was the main villainess of Virgin's previous set of *The New Adventures?*

....

2) Which Target novelisation did author Marc Platt write other than *Ghost Light?*

....

3) Name one *Doctor Who* comic strip adventure written by Andrew Cartmel that has appeared in *Doctor Who Magazine*.

....

Name: ....

Address:..

....

.... **Date of Birth:** ....

Channel 4. The first will be a new BBC *Screen One* film, *Running Late*, written by Simon Gray. The other two are in development and are *First Love Sound*, twelve hour-long dramas intended for prime BBC slots and *Where Happiness Lies*, an hourly six-part serial for Channel 4 by Stephen Fagan. The dispute over the new £10 million thrice weekly BBC soap, *Eldorado*, has now been settled and shooting began in May. The Equity and BECTU unions are talking with the BBC to ensure a similar furore does not arise in the future.

Philip Hinchcliffe's *Friday On My Mind* was beset with production difficulties after the RAF and the Army declined to assist due to the story's content, which concerned an RAF officer's affair with a fighter pilot's widow. Hinchcliffe said, "When we devised the love story we thought this kind of relationship was unusual in the air force, but as we began to research it we soon realised it is more common than we thought."

Writers: Louis Marks, author of *Planet of Giants, The Evil of the Daleks, Day of the Daleks* and *The Masque of Mandragora* has been embroiled in a row over apparent vote rigging for the BAFTA drama serial award won by Granada's *Prime Suspect*. He was one of four judges out of seven, who claimed to have cast their vote for **Verity Lambert's** *GBH*. His production of *Memento Mori* was aired in April and is almost certain to carry off some awards at the 1993 BAFTA ceremony.

Johnny Byrne's script for *The Brothers of Siam* (DWM 185) *is* to be filmed this Summer by *Doctor Who - The Motion Picture's* George Dugdale and Peter Litten.

Award winning playwright and *Survival* authoress, **Rona Munro**, has had a new play, *Your Turn To Clean the Stair*, running at Edinburgh's Traverse Theatre. A full interview with Rona about her work will appear in a forthcoming **DWM**.

Miscellaneous: Ever popular Cyberleader extraordinaire and well known Karkus, **Christopher Robbie**, has been appearing in Nick Fisher's Indigo Mill at Wimbledon's Polka Theatre.

The recent RSC touring production, *The Blue Angel*, originally produced by Trevor Nunn, is now at London's Globe Theatre courtesy of **Mark Furness**, producer of *Doctor Who - The Ultimate Adventure*. Philip Madoc heads the cast.

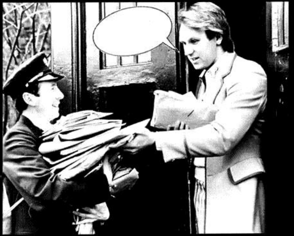
Stuntman extraordinaire, **Pat Gorman**, has lately been seen walking on the Albert Square lot in *EastEnders*.

COMPETITION WINNERS

Around ten thousand Radio 1 FM listeners took part in the four day *Simon Bates Show* competition in which Simon gave away twenty-five copies of the BBC Home Video *The Tomb of the Cybermen*, twenty-five subscriptions to *Doctor Who Magazine* and, for the first name out of the Radio 1 FM hat, a full set of *all* BBC *Doctor Who* Home Videos.

That grand prize was won by Nancy Longrigg of Rowlands Gill, Tyne & Wear. The runners up were Martin Williams, Newbridge; Hayley Bower, Kirk Sandall; Dawn Smedley, Derry; Gerald Hooper, Broseley; Mark Taylor, Jacksdale; Jemma Toyne, Lincoln; Matthew Jones, Onchan, Isle of Man; A Foulds, Elton; Neil Shoebridge, Bishop's Stortford; Sean Ditchfield, Leyland; Tina Doxford, Hartlepool; Vin de Silva, Cambridge; Scott Brown, Warlingham; Andrew King, Edinburgh; Clifford Harber, Charlton; Andrew Read, Witham; Jason Rattue, Torquay; Joanne Smith, Broadstairs; Colin Morris, Taunton; Terry Gardner, Barking,; Claire Scullion, Malvern; S Hughes, Colwyn Bay; F Hodgson, Falmouth and Kevin MacIntyre, the Shetland Isles. Congratulations all!

The answers (all of which could be found in *DWM 186*) were: Leee John was the pop star who starred in *Enlightenment*; *Doctor Who* was first broadcast on 23rd November 1963; Kit Pedler and Gerry Davis created the Cybermen and the recent documentary about the programme was, of course, *Resistance Is Useless.*

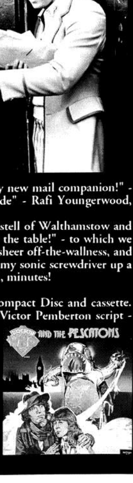


Our Crazy Caption compeition in *DWM 183*, to win one to win BBC Home Videos of *Robot* and *The Caves of Androzani*, was also very popular.

The winners were: "You want me to sign this lot?!" - David Inwood of Birmingham; "Bother *Blue Peter* and their design-a-monster competition!" - Darren Hooker, Anglesy; "So this is what it means to take on the post of *Doctor Who*" - Stephen Marshall, Manchester; "I'll slay the Master for forwarding my address to *The Reader's Digest*" - David Ryalls, Sheffield; "The one that ticks is for Jonathan Powell!" - Paul Linton, Sittingbourne; "Mary Whitehouse is back!" - Peter Fraser, Middlewich; "Mine must be the ones with the post-mark of the Rani!" - P J Gilham, Derby; "I wish people would stop sending me celery" - Dave Sargent, London; "Ah, it's my new mail companion!" - Richard McGinley, Barnsley; "I hope these bills aren't bigger on the inside" - Rafi Youngerwood, London. Congratulations all!

We were also *highly* amused at the decidedly surreal entries from Ben Pestell of Walthamstow and Warren Gilson of Armidale, Australia. Ben's read "I could drink you under the table!" - to which we could see no connection with the picture at all - but it made us laugh by its sheer off-the-wallness, and Warren's said "Playing the Doctor is easier than a vet providing I don't lose my sonic screwdriver up a cow's botom!". Neither of these entries won, but they kept us amused for, oh, minutes!

Silva Screen Records recently released *Doctor Who and the Pescatons* on Compact Disc and cassette. We asked you which television *Doctor Who* adventure did *Pescatons* writer Victor Pemberton script - the answer being *Fury from the Deep*. Secondly we asked in which year was *The Pescatons* originally issued by Argo Records - the answer being 1976 and finally, name one *Doctor Who* TV soundtrack available from Silva Screen - the answers were either *The Curse of Fenric* or *The Greatest Show in the Galaxy*.


DOCTOR WHO AND THE PESCATONS

The winers were D Herrick, Cumbria; Edward Ditchfield, Warrington; Kenneth J Wardley, Aldridge; Nick Harvey, Perth, Australia; Daniel Tully, Barking; John Bond, Fareham; Gregory Johnson, Brisbane, Australia; Alex Fraser-Harrison, Saskatchewan, Canada; Robert Schultz, Illinois, USA and Trevor Ewles of Norwich. Congratulations to everybody.

BACK ISSUES

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

(LIMITED SUPPLY)
DWM148 Sylvester McCoy poster. Season 25 Special Effects; *Silver Nemesis* on location; Eric Saward on script editing and book writing; Strip: *Invaders from Gantac*: 1 by Grant, Griffiths and Smith.

(LIMITED SUPPLY)
DWM150 Special 52-page celebratory issue. *The Ice Warriors* archive; BBC archives examined; Rare photographs from *The Daleks' Master Plan*; Nostalgia: *The Tomb of the Cybermen*; Strip: *Invaders from Gantac*: 3.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs;. Strip: *Nemesis of the Daleks: 1* by Starkings, Tomlinson and Sullivan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with *Ghost Light's/* Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*)). Strip: *Train-Flight: 2*.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.

(BACK IN STOCK)
DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Virgin Editor Peter Darvill-Evans plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Davi-son poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing and a *The Tomb of the Cybermen* mini-poster. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 Who's America; *The Visitation* Nostalgia; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive, fact file and recording feature. Sophie Aldred on making *Ghost Light*. interviews with Mary Tamm and novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; Merchandise feature. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes Lloyd, director Chris Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below* by John Peel and John Stokes , *The Daleks: 2* plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Heliotrope Bouquet: 1* by Abnett and Sullivan.

DWM 182 Free Daleks-Cybermen War Poster. interviews with Clinton Greyn and director Darrol Blake. Special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Moore and Gibbons plus *The Daleks: 3* .

DWM 183 *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* Nostalgia; Pertwee and McCoy interviewed. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5*.

DWM 185 Free Postcards; *The War Machines* archive; rare stills from *The Time Meddler*. Interviews with writer Ian Stuart Black and director Michael Ferguson. C Bidmead's contribution to the early Eighties. Brief Encounter *Ships* by Woolley and Lambert; Strips: *The Grief: 1* by Abnett and Danks plus *The Daleks: 6 & 7*.

DWM 186 Free Postcards *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with Archie Lauchlin. What the Papers Said: The Hartnell Era. Interview: Tony Caunter; After Image: *The Sea Devils*; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* plus *The Daleks 8*.

DWM 187 Free Postcards Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; What the Papers Said: *2*; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmell, Williamson and Smith, plus *The Daleks 10*.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER SPECIAL 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER SPECIAL 1991

UNIT Special. Free poster. The making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

DIRECTING WHO

Graeme Harper

In *DWM 184* Graeme Harper talked about his work directing *The Caves of Androzani*. Now he talks to Marcus Hearn about his second *Doctor Who* adventure, *Revelation of the Daleks*.

Graeme Harper's exuberant personality befits a man who packed enough drama and action into two serials to make him one of the most respected directors in *Doctor Who* history. Graeme races ahead with answers to questions, illustrating and elaborating at such a speed it's a job to keep up with him. At the drop of a hat he's just as likely to apply the same boundless energy to discovering, "Well, what did *you* think?" as he is to answering a question. No surprise then to discover that the young Graeme channelled his energies into performing.

"When I was eight I went to drama school by accident. I had a very bad cockney accent – as you can tell I still have it! I'm Scottish as well which doesn't help. My parents decided it would be a good idea if I went somewhere to have elocution lessons.

As my sister, who's a good nine or ten years older than me, was a dancer and was already going to a stage school called the Italia Conti it was decided that I would go for Saturday morning elocution lessons there. These were great fun but I wasn't doing very well!

"One day, the drama school approached my parents and said that a producer from Rediffusion, the new television company, had approached them looking for a little copper-haired kid of about eight or nine to play Master Bartell in *The Pickwick Papers*, which was the first drama being done on independent television. They asked them if they minded me being put up for the rôle because I was the only kid they had with bright red hair.

"I got the part but my daytime school authorities were very angry that I took a week off 'ill' coinciding with my credit on television! A huge row developed between my parents and the authorities so my parents, out of anger, decided I ought to go to drama school if I was going to do that. *I* didn't really know what I wanted – it was just a great laugh! I stayed there until I was sixteen.

"Theatre was in my blood by then, so for four years I worked in all sorts of jobs, including acting, to make a living. At the same time, I wrote to hundreds of companies every year trying to get work and I eventually got a job as a floor assistant at the BBC in 1965. I was promoted to an assistant floor manager in 1969.

Graeme professes that, as a viewer, his favourite Doctor was Patrick Troughton. Whilst working his way up through the ranks of the BBC in the Seventies he had the chance to work with two of the actor's successors.

"Patrick Troughton brought a wonderful clown character to the Doctor, almost like a pied piper. Jon Pertwee was more like a professor; eccentric but astute and full of fun. Tom Baker was really a more serious character, still a professor but a bit like Harpo from the Marx Brothers. Every now and then he'd become a scatty, zany person whilst always methodically working out his route to solving the various problems he was encountering. As an actor I think he came from a very theatrical background and obviously thought very deeply about the character, as I'm sure did all the actors who took on the rôle. I think from Tom Baker's era onwards the stories became much more competitive in their seriousness and high drama. There were some very deep, broody and moody pieces."

When he got his first chance to direct the programme Graeme certainly restored a darkness that hadn't been seen in the show for some time with Season Twenty-One's *The Caves of Androzani*. The next story he tackled was *Revelation of the Daleks* for the following season, a similarly dark and similarly prestigious serial.

"Yeah, that was the one to do!" he exclaims. "When John Nathan-Turner, the producer, told me he wanted me to do a Dalek story I thought, 'Well you can't really get anything better can

Top: The camera crew filming *Revelation* on location in the snow. Middle: Davros, The Great Healer (Terry Molloy), prepares his plan, aided by guards and a loyal Dalek. Bottom: Colin Baker as the Sixth Doctor, whom Graeme feels is "more sinister" than his predecessors. Inset: The DJ (Alexei Sayle) in one of his many musical guises. All photographs © BBC

▶

you?' It was a complicated story and I certainly looked at Daleks beforehand to familiarise myself with what they could and couldn't do. John definitely wanted to break the myth that Daleks couldn't fly. You saw them appear at different stages and heights but nobody ever quite saw how they got there. He wanted to break all that and try and show Daleks floating rather than just trundling along on casters making a lot of noise. That was quite exciting.

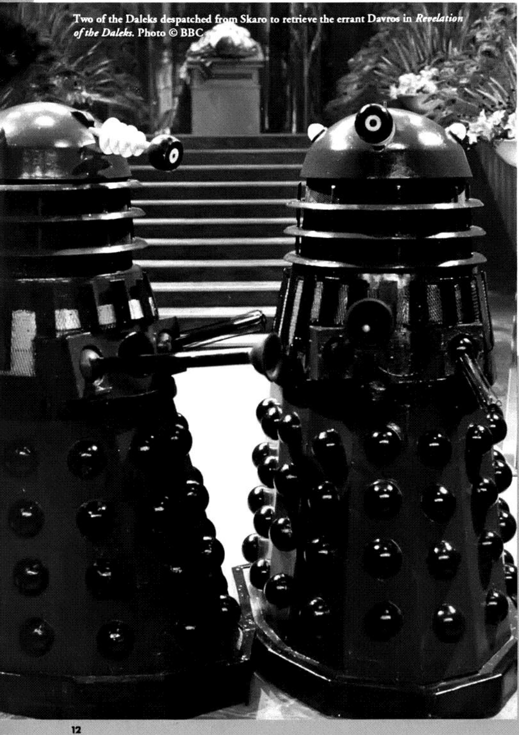
"I was able to work quite closely with Eric Saward (the story's author and show's script editor) because he had an office two doors down from mine. We had a lot of discussions about his script and he was great fun, although a lot of serious work was done. I had a lot to say about the script and he fought for what he believed in and wanted to keep."

How had Graeme coped with having a new actor in the title rôle?

"Colin Baker as *Doctor Who* is very different from the Colin Baker you would meet socially. All the Doctors had a twinkle but Colin's was much more of a rogue, much more mischievous. He was quite abrupt, sharp and, in a way, more sinister. I think that was a positive development with the character and a good performance."

With his usual self-effacing modesty Graeme cheerfully concedes that not everything went to plan.

"There were going to be more locations than actually used but we were snowed off! If I'd known there would be snow I would have made use of it in a much bigger way. I remember we planned a gun battle with Daleks on a hillside. The morning we woke up to shoot this sequence there was thick snow everywhere – about three or four inches. The battle still took place but what I had in mind was a Dalek being thrown up by a visual effects device and then exploding in the air. I couldn't do any of that because we couldn't get any of the equipment to the area I'd chosen. I still got the misty views I wanted and I took advantage of this wonderful snow-covered scenery. However we were working almost on a wing and a prayer – I had to practically make things up as I was going along because I couldn't always get to the areas I really wanted to use."



Two of the Daleks despatched from Skaro to retrieve the errant Davros in *Revelation of the Daleks*. Photo © BBC

As an example of the surprising casting that came to characterise *Doctor Who*'s guest cast throughout the Eighties, Alexei Sayle was asked to play the DJ.

"I thought he was wonderful! We needed someone who was a name and I wanted somebody who came from a comedy area. I could really imagine Alexei Sayle playing it and it was a great coup."

Another, perhaps less fortuitous, surprise was the condemnation the serial's violence levels received in some quarters. Was this a fair comment?

"When I make programmes, the producer will tell me if I've gone too far or not – he has too. I *am* concerned, I have a responsibility and I do think about it. I don't think, 'I'm going to do something horrific and violent for something that goes out at five o'clock'. I wouldn't be allowed to anyway as there are others above me who would stop it. I don't want to waste time and money so I'll go and shoot what I know is going to be shown. I try and make everything I do in the way I would really like to see it if I was the audience."

So how would he feel about showing his children the *Doctor Who* stories he made?

"When I was doing them my daughter was only two so there would be no way I would let her watch *Doctor Who*. From about eight or nine onwards though I don't know . . . I don't think there is anything in *Doctor Who* that's not seen at other times. I don't think *Doctor Who* has ever shown anything more horrific than you could see at that time on the news, for example. However, that's not an excuse for it and I think we have a responsibility."

Revelation of the Daleks came at the end of Season Twenty-Two, a series which served as an experiment into altering the length of the show's episodes into regular fifty minute segments. As *Revelation* was the last story produced in this way, did Graeme feel that the experiment had therefore been proved unsuccessful?

"I think all producers and directors would initially feel that you could really get into a story in fifty minutes. Half an hour is very tight – almost like making commercials where you've got to be very clever with your editing. With fifty minutes you can develop your scenes and characters more. I preferred it. However, I suppose it goes back to whether young people, and by that I mean teenagers, are TV channel-hopping a lot. From that point of view half an hour is all that will hold that audience. You'd have to ask the fans about that one! I know that with the

Mister Jobel (Clive Swift) prepares his workers to receive the President's late wife in the first episode of *Revelation of the Daleks*. Photo © BBC

fifty minuters it gave me the chance to hold on to certain scenes a bit longer and cut other areas tighter. I felt you could get more *value*."

During the mid-Eighties British fan activity reached peak levels. Conventions are regarded as necessary chores by some associated with the programme and highly enjoyable by others. I wondered how Graeme stood on the issue?

"*The Caves of Androzani* won an award from the British fan club and since then I think I've been asked to about four conventions. I've been asked a lot but I haven't always been able to go. I enjoyed them very much – they're fascinating and not one person said anything horrible! I remember at one convention somebody pointed out that when John Normington, who played Morgus in *The Caves of Androzani*, spoke straight to the camera that it was the first time they'd seen it done in *Doctor Who*. I shouldn't really be saying this but I had to admit that the whole thing was an accident. I'd passed instructions from the gallery that I'd like John to swing round in his chair to the camera beside him, and continue talking camera left or whatever. However, John misunderstood and swung straight round and looked straight into the camera. I had to get on because I was running out of time but it was a wonderful performance so I thought, 'I'll buy it!'"

Graeme is philosophical about the future of *Doctor Who*, whilst reaffirming his belief that the show deserves to return.

"I think it needs new people to come in on it with all guns firing, ready to give it a lot of 'oomph'. I think the break might even have done it a lot of good."

"PanoptiCon is still the biggest and the best Who convention in Britain." **Doctor Who Magazine**, December 1991
"PanoptiCon – hailed by some as the best yet!" **DWB**, December 1991, of PanoptiCon '91

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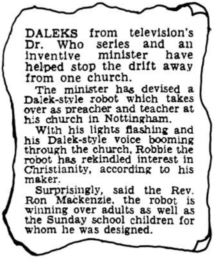
What the PAPERS SAID

"Horror fantasies affect us only if they create a sense of nightmare out of something that is essentially familiar." Matthew Coady, writing in *The Daily Mirror* of 27th January 1970, was not only offering an appraisal of *Spearhead From Space*, but unwittingly defining much that would come to typify the Jon Pertwee era of *Doctor Who*.

"This *Dr. Who* adventure," he went on to say, "wins my vote as the best in the lifetime of the series so far. What it did was to suggest an authentic sense of the uncanny."

Mr Coady, who singled out the murderous Auton shop dummies as particularly effective, displayed an impressive knowledge of the programme's history whilst continuing the Fleet Street vendetta against *The Web Planet:*

Spearhead From Space **Photo © BBC Video**



DALEKS from television's Dr. Who series and an inventive minister have helped stop the drift away from one church.

The minister has devised a Dalek-style robot which takes over as preacher and teacher at his church in Nottingham.

With his lights flashing and his Dalek-style voice booming through the church, Robbie the robot has rekindled interest in Christianity, according to his maker.

Surprisingly, said the Rev. Ron Mackenzie, the robot is winning over adults as well as the Sunday school children for whom he was designed.

". . . the Zarbi and the Sensorites were readily forgettable. Others, like the Daleks, had an oddly comic air.

"Your friendly multiple store tailors, on the other hand, are just down the High Street and that is where *they* are – their sightless eyes fixed on the plate-glass window.

"Jon Pertwee's Doctor is wholly acceptable. Where William Hartnell was comically irascible, and Patrick Troughton like a greying worried schoolboy, the newest recruit is suave and confident: obviously a Harley Street doctor. At the same time he manages to look like Danny Kaye while sounding like Boris Karloff – and that's a mixture for the connoisseur."

Praise indeed. Further admiration could be found in the pages of *The Morning Star* the following month. On the 7th February Stewart Lane reflected that with *Doctor Who and the Silurians* the series was: "no longer labelled 'For children' – though I'll bet plenty enough will still watch it . . . this Saturday afternoon BBC1 series has had a shot in the arm with the advent of Jon Pertwee in the role of *Dr. Who*."

Mr Lane, who in 1966 noted that "*Dr. Who* . . . is definitely showing signs of age, and my spies have it that even the youngsters are getting tired of it", displayed a cautious mellowing in his attitude to the show. After Patrick Troughton's "bizarre" and "more comic" interpretation of the rôle: "we wondered if a trend had set in, if *Dr. Who* would get progressively zanier, and with Jon Pertwee, an established comedian, in the lead role, we might have expected an even more hilarious interpretation.

"The danger here could have been that if the Doctor had been allowed to get too far out, his observations on life, science and the universe would become less and less credible.

"So, with just a hint now and again of a near-slip into *The Navy Lark*, in the new *Dr. Who* we've got some charm, a suggestion of presence and a restraining pedal on the still-present humour.

"Given all that – I'd still like to watch him try and get that old banger of his through the door of that police-box spaceship when he takes off again."

Of course, the TARDIS wasn't taking off anywhere for some time to come. *The Sun* didn't let this concern them though. "Jon Pertwee, the current *Dr. Who* on BBC1's timeless Saturday saga, has come down to earth (in more ways than one) with a rather cool scientific young lady called Liz Shaw" wrote Alix Palmer on 28th February. The article went on to cast the spotlight on acress Caroline John. "One person approves of her latest job – her ten-year-old brother Sebastian. 'He came down to the studio one day to see the Silurians,' she said, 'It was the first time I had seen them, too, and I asked how they were made. I'd forgotten that there were people inside them. I felt such a clot, and Sebastian was disgusted. He is always asking me what happens next and begging for clues. It's difficult not to tell him, but I never do. He has to wait and see, like everyone else.'"

On 31st March *The Sun* featured another female integral to the show's renaissance. This time it was Christine Rawlings, who was the subject of a piece entitled 'Oh, Those Fings Ain't What They Used To Be'.

Columinst Ramsden Greig wasn't taking things lying down. "And, so help me, they've brought in a woman to dress up your *Dr. Who* monsters," he protested. "She's a pretty 30-year-old former Bournemouth College of Art student and rag trade designer called Christine Rawlings. She's dressing up what she calls 'Humanoids'."

This was obviously technical stuff, although the accompanying photograph of Christine adjusting one of the *Ambassadors of Death* astronauts showed she was coping admirably. Mr Greig was, nevertheless, impressed: "One wonders what a nice girl like her is doing in a place like this. She says 'Oh, I am prepared to dress up more horrific creatures if they ask me'."

Mr Greig then turned his attention to

Caroline John's brother was fascinated by the Silurians, according to *The Sun*. Photo © BBC the visual effects department's Bernard Wilkie. The man he rather unkindly described as "the head Frankenstein" told him "'We have not yet failed to come up with a satisfactory monster. Miss Rawlings dresses the creatures with two arms, two legs and two eyes with a man inside. We can give you something with one eye, four arms and three legs, and it can all be worked by clockwork or radio control'."

By 1971, it's likely that producer Barry Letts was wishing he'd opted for just such a monster to open Season Eight. The bloodthirsty Auton policemen of *Terror of the Autons* were *not* flavour of the month . . .

"What level of horror is acceptable in a teatime programme?" asked Sylvia Clayton in *The Daily Telegraph* of 18th January. "The present *Doctor Who* adventure makes this question pertinent by the very effectiveness of its attack on the nerves.

"These plastic monsters come from within the range of a child's domestic scene. There is a murderous manikin doll with deadly fangs, a chair which inflates to suffocate the victim, a telephone flex which strangles the caller. Policemen with apparently normal faces whip off their masks to show a hideous non-face underneath.

"Small children of my aquaintance have found these devices terrifying in a way fantasy figures such as the Daleks and the Cybermen were not . . . *Doctor Who* is placed at a time when the smallest children will be watching, and adult frissons will be best left to *Doomwatch*."

The Sun also picked up on the public's concern in a short article plugging *Colony In Space* on 10th April. "Cape flapping and nostrils flaring, *Dr. Who* is off again on his inter-planetary travels this evening, to the relief of parents all over the country.

"The very popular series has been coming in for a lot of criticism recently because, instead of the unreliable and basically unbelievable monsters from outer space, recent story lines have relied upon more earthbound subjects.

"While he was fighting the Daleks and so forth, few children can be genuinely upset. It was when policemen turned out to be faceless monsters that children got worried and their parents disturbed."

Criticism from the press was one thing, but the disapproval of the

Why . . . How . . . Who ??

"HORATIO NELSON was a pretty impulsive chap, if we are to believe the history books."

History books ? He was a personal friend of mine."

Only a time traveller could say he was a personal friend of Horatio Nelson. And the most famous time traveller of all was responsible for the second quote—Doctor Who.

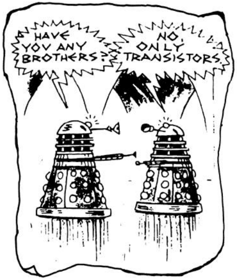
If you're interested to know why and how Doctor Who began his time travels, you mustn't miss a new book which describes how the BBC make the weekly programme and its amazing array of monsters.

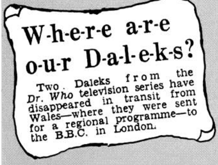
It's called : *The Making of Doctor Who* and it's written by two of the men who help the Doctor on his way through time and space, scriptwriter Malcolm Hulke and script-editor Terrance Dicks. With its photographs and copies of camera instructions, scripts and inside information you'll never learn elsewhere, it's really good value at 25 pence. And who knows, by the time you've read it, you might be able to solve a space mystery before even the famous Doctor himself.

With flapping cape and flaring nostils, the Doctor (Jon Pertwee) encounters one of the Uxarian primitives in *Colony in Space*. Photo © BBC

programme's original star was quite another. In an interview with *The Daily Sketch*'s Shaun Usher, the first actor to play the Doctor, William Hartnell, expressed no regrets at having left the rôle. "'I'm over sixty and it's time to start taking things a bit easier. But what I do regret is the way *Doctor Who* is no longer a programme for children. That's why I hardly ever watch it.'"

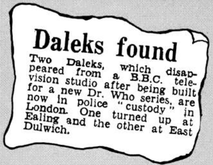
Mr Usher, in the article printed on 20th March, concluded that Hartnell's hopes that the show would last five years had "proved pessimistic, if anything. But the veteran actor gets little satisfaction from the victory."


HAVE YOU ANY BROTHERS?
NO, ONLY TRANSISTORS.



W-h-e-r-e a-r-e o-u-r D-a-l-e-k-s?

Two Daleks from the *Dr. Who* television series have disappeared in transit from Wales—where they were sent for a regional programme—to the B.B.C. in London.



Daleks found

Two Daleks, which disappeared from a B.B.C. television studio after being built for a new Dr. Who series, are now in police "custody" in London. One turned up at Ealing and the other at East Dulwich.

The Doctor encounters one of his deadliest enemies in *Day of the Daleks*. Photo © BBC Video

1972 saw the papers once again complaining, this time for an entirely different reason.

'The Real Enemies Of *Dr. Who*' was an article published in *The Daily Mirror* of 3rd January. Matthew Coady, who previously had been so supportive of the programme, was changing sides.

"The series – and in my time, I've been happy to applaud it – is beginning to acquire an exhausted air, of which the return yet again of the mechanical monsters is an unmistakable symptom."

The "mechanical monsters" were of course the Daleks, back after a five year absence to conquer the Earth in their droves for *Day of the Daleks*.

"Behind all the technological patter about ultrasonic disintegrators, *Dr. Who* appears to have been reduced to a single basic theme: the defeat of a world domination league. The league may take various shapes. This time, it is the Daleks, but whatever the form, the plot remains esentially the same.

"The Doctor's real enemies don't belong to another planet. They are already here – in the script department of the BBC.

"Although an addict, even I am beginning to feel that enough is enough. Perhaps it's time that the Daleks won, then exterminated themselves in the process."

The Sun's Chris Kenworthy was similarly disparaging when, on 22nd January, he announced his desire to "Exterminate Them!"

"Those preposterous pepperpots, the Daleks, are back again making life hot for *Dr. Who* and decidedly annoying for a lot of people who think it's about time the BBC exterminated them once and for all."

This was open season on Daleks.

"After all, the Daleks have had nine years, half a dozen previous TV series and two films in which to demolish the Doctor. Each time they've muffed it and ended up with severely-blown fuses.

"But still they survive. Because all the BBC have to do is land the time-travelling doctor a few years *before* the last bit of unpleasantness, and they can start the Dalek-bashing business all over again."

Having got that out of their systems, the press remained fairly quiet on the subject for the rest of the year. However, the debate over violence in the show refused to go away. On 30th January *The Daily Express* reported that: "of all the out-of-this-world places to find *Doctor Who*, none is more unbelievable and fantastic than his arrival this week in the BBC's top ten 'black list' of most violent TV programmes."

Jon Pertwee was similarly surprised, and told *The Daily Express*: "'Rubbish. Our programme isn't violent, it's all just fantasy. There is no blood, no pain – it wouldn't upset an eighty-year-old maiden aunt and my young son loves it'."

As the programme headed for its Tenth Anniversary it seemed as though the press, and indeed William Hartnell, had been left bewildered by the speed of its transformation. Whether the cries of protest were reactionary or justified, and whether the press and its former star liked it or not, *Doctor Who* was growing up.

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

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DIRECTING WHO

Michael Leeston-Smith

One of the more whimsical Sixties historical adventures of the First Doctor was *The Myth Makers*. Dicky Howett talks to the story's director, Michael Leeston-Smith.

A pioneer at BBC Television, Michael Leeston-Smith was both a lighting engineer and programme director. Michael worked on the first two *Quatermass* series and directed the *Doctor Who* story *The Myth Makers*.

I tracked down Mr. Leeston-Smith, (now retired and living in South Africa) and pestered him for a few details on the making of the story.

Michael Leeston-Smith was employed at Ealing Studios in 1932 (he was barely sixteen years old) where he acted as chief stills cameraman (apparently the resident cameraman was 'dreadful' at lighting a set) and then as assistant sound recordist on all the Gracie Fields films. In 1938, keen to get into the fledgling television service, he approached the BBC who sent him to the Daventry Transmitting Station as a junior maintenance engineer. It was the first step.

After war service (in the Royal Horse Artillery; Leeston-Smith insisted on being a fighting soldier and not a signaller!) he returned to the BBC to work at Alexandra Palace in London on the transmitter.

In 1953, he had the privilege to work with director Ruldolph Cartier as lighting engineer, on the first *Quatermass* production.

The Quatermass Experiment was produced live from Studio A at Alexandra Palace. The working area was only fifty foot by twenty-eight foot and the intensive pre-war Emitron cameras demanded vast amounts of light. This made great demands on the actors and they all suffered terribly from the heat. Because of the Emitron camera's 'shading' problems, (stray electrons caused the picture to look patchy), a regular cry heard from the production gallery was "chicken on camera!" (referring to the shape of the fault). Leeston-Smith would then wheel one of the floor mounted GEC five kw spotlights to within five feet of the actors in an attempt to iron out the 'chicken' and balance the picture. Sometimes things got so bad that it was not unknown for the lighting level to be raised to ten kw per actor!

QUATERMASS

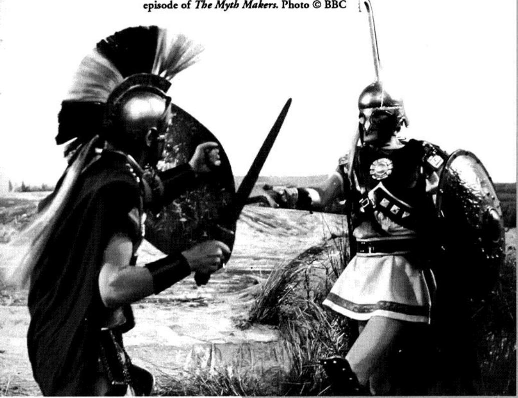
Only the first two episodes of *The Quatermass Experiment* were recorded. Leeston-Smith believes these recordings were made to test the recently converted Mechau telecine machines. These could transmit film at any speed, and achieved a steady picture utilising a shutter arrangement of eight oscillating mirrors and a fixed light. The Mechau was adapted to record TV programmes because it had a 'continuous' motion in place shutter. The hope was to show the recordings at the 1954 Radio show.

Quatermass Two was produced in 1955 from Studio G at the BBC's Lime Grove studio. (A tantalising glimpse of the series (Episode 3) was broadcast on BBC2 on 28th August 1991 as part of the Lime Grove celebration programming). Working as a production assistant, Michael Leeston-Smith accompanied Rudolph Cartier on location filming.

Leeston-Smith recalls, "We were filming at the Shell Haven Refinery. The ▶

The Trojan Horse, built for *The Myth Makers*.
Photo © BBC

Hector (Alan Haywood) fights it out with Achilles (Cavan Kendall) in *Temple of Secrets,* the first episode of *The Myth Makers.* Photo © BBC



◀ morning had gone well with lots of film in the can, all taken in full sunlight. Then the clouds blotted out the light and we had to stop until it cleared. We set the camera to film a shot of Quatermass in a car entering the main gate of the refinery. Just as the sun came out Rudi called 'Stand by, turn them over!' Suddenly the siren at Shell Haven went off and crowds of staff came wandering out. It was lunch time and they all sat in the sunshine around the main gate area eating sandwiches. Rudi cried at me, 'Mike get rid of them. Why did you let that happen? What's the use of an assistant who lets things like this occur?' Then the sun went in for good."

After six years on the technical side, Michael Leeston-Smith, was given the job of director in 1961. He says, "The best Head of Drama of all time was Michael Barry who gave me my first real opportunity. His successor, Sydney Newman was the right man for his time and Elwyn Jones gave me some fourteen episodes of *Z-Cars* as well as many other series."

Included in the 'many other series' was one story, billed in the *Radio Times* as *Dr Who and the Trojan War.* Leeston-Smith's recollections of the show are a little hazy.

"John Wiles was a good producer and settled in without problems. It was great fun working with Max Adrian who played King Priam of Troy and Barrie Ingham, who played Paris. Both marvellous actors.

"Although mainly studio-bound, the story did demand some location filming.

"We filmed Troy down at Frensham Ponds, a very popular location at the time. The BBC Design department built the necessary sets for the acting area and the rest of Troy was a model photographed via a mirror using the 'Schüfftan' process. This involved scraping away a section of the mirror's silver backing and filming the reflected model with the live action in combination through the hole. I think it was the first time that the BBC used this cinema system, developed by the German film technician, Eugen Schüfftan. The wooden horse was a model and this was filmed at Frensham Ponds too."

AFTERMATH

Michael Leeson-Smith was not approached to work on any other *Doctor Who* stories, although producer John Wiles wrote him saying, "I do hope we can do the same again".

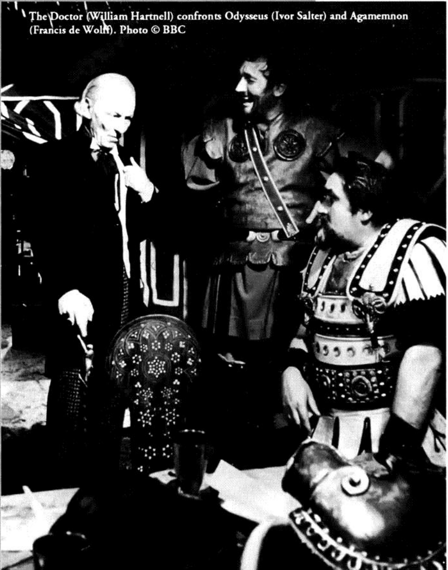
It was however a transitional period for Leeston-Smith. He comments, "Along came failed actor Andrew Osborn as department head. He had his own cronies, Terence Dudley, Gerard Glaister etc, and I no longer fitted in. I was thinking it was time I moved on and I accepted any job offered to me. One such was something called *R3* in which I had the misfortune to direct the one and only Oliver Reed."

After a spell as a freelance director, Michael Leeson-Smith moved to South Africa in 1973 to head-up the training department for the newly launched South African Television Service.

It is without rancour that Michael Leeston-Smith recalls his time at the BBC. And of *Doctor Who?*

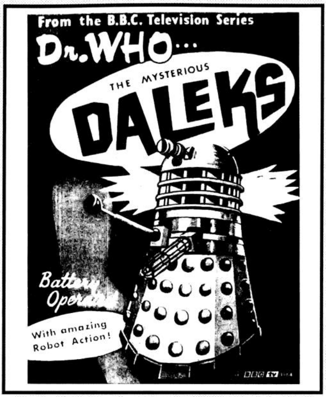
"I was no fan of William Hartnell and don't even remember him being in my production at all, and if anyone had suggested the alternative story title, *Is there a Doctor in the Horse?,* I think I would have vomited on the spot!"

Dicky Howett

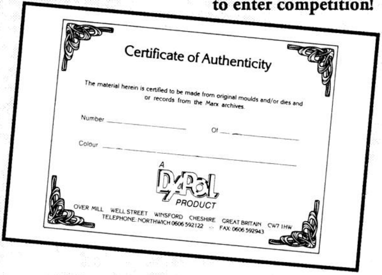


The Doctor (William Hartnell) confronts Odysseus (Ivor Salter) and Agamemnon (Francis de Wolff). Photo © BBC

WIN A DALEK!



This month DAPOL release their re-makes of the famous Sixties Louis Marx *Bump and Go* toy Daleks in a limited edition of ONLY 2,500 of each of the four colours. To celebrate this fact, DAPOL are giving away TWO of these highly sought after limited edition models in these easy to enter competition!



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2) Terry Nation invented the Daleks, but which BBC designer actually created the look of the monsters?

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3) What is the name of the semi-regular column in *DWM* that looks back at *Doctor Who* merchandise available over the years?

....

Name..

Address..

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....**Date of Birth**..................................

BRIEF ENCOUNTER

The Useful Pile

The Doctor adjusted his new scarf. He had lost one on Lakertya – along with one of his lives, and a perfectly good umbrella. Still, he had found another umbrella to replace the rainbow-coloured one, and a Paisley scarf to replace the tartan. He was stuck with the regeneration, of course. But he didn't mind regnerating. Old hat, by now, nothing to bother about.

Oh, rubbish. He *hated* it. Just when you were gettng used to yourself . . .

He sighed. Another planet saved, another evil scheme thwarted, all the loose ends tied up.

Except one.

His old coat was draped across the back of a chair, a sad pile of mismatched colours. He picked it up; it was almost as big as he was. He sat down on the wardrobe room floor, and started to empty the pockets of the coat. Fifteen minutes later, he gazed glumly at the huge heap of objects. He was going to have be really strict with himself, and throw some of this stuff away.

All right. The telescope, magnifying glass, ball of string, and flashlight were all genuinely useful. Except that the flashlight didn't work, but never mind, he'd find some batteries later. He put the four things together into his Genuinely Useful pile. Now, what about the rest of it? He started to pick up things at random. Galactic passport, bifocals, a handkerchief, a brooch . . . He turned the brooch round in his hands. Aztec gold glistened dully in the dim light. Smiling to himself, he tucked it into his jacket pocket. He gave the yo-yo an experimental flick. It worked, good. That went into the Useful pile. The car aerial had been very handy on Mars once; it might be handy again someday. He read a few pages from each of the books, and put them in the Useful pile so that he could finish them later.

It took forty-five minutes to read his business cards – from Archimedes to Zola. They went into the jacket pocket, along with the membership card for the Alpha Centurian table-tennis club. His recorder, of course, and the cricket ball he'd broken the century record with. He chewed one of the jelly-babies – still not stale. Useful for boosting the blood sugar.

A pocket mirror. *Not yet*, he told it, and put it carefully aside.

A tangle of cicuitry turned out to be a mixture of TARDIS components and parts from his pocket-watch. Well, he couldn't leave them lying around. Fireworks: Useful against Yetis and for unblocking volcanic ducts. Cat badges: sentimental value. 1901 Great Western Railway ticket: well, it wasn't used, he couldn't waste it. You could never tell when you were going to need alien change, so a pot pourri of coins went into the Useful Pile. Oil can – that was for the slide controls on the TARDIS console. He couldn't remember for the life of him why he had the fox mask. Better hold on to it until he figured it out. Same for the spoon. The other one must be around somewhere. That was the last of it. He looked at the jumble of objects in the Useful Pile.

I hope there's room in my new jacket for everything . . .

So what was left? A caramel covered in pocket-fluff. He tossed it into a waste-paper basket. And, of course, the mirror.

He picked it up. He had seen himself since the regeneration, of course; but only in quick glimpses, not properly. He had been avoiding proper consideration of his new appearance.

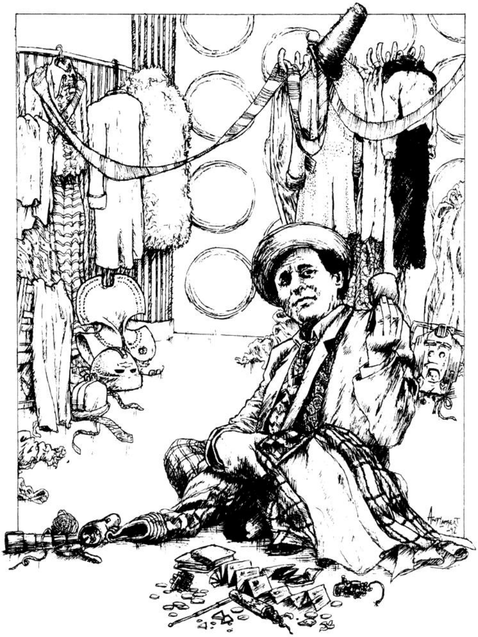
He was, after all, a new person. He didn't know himself, his new self. Regeneration was a lucky dip; you never knew what you were going to get – personality or face. Gingerly, he opened the mirror. A face looked back at him, one eye open, cautious. Would he like the change? Would he like himself?

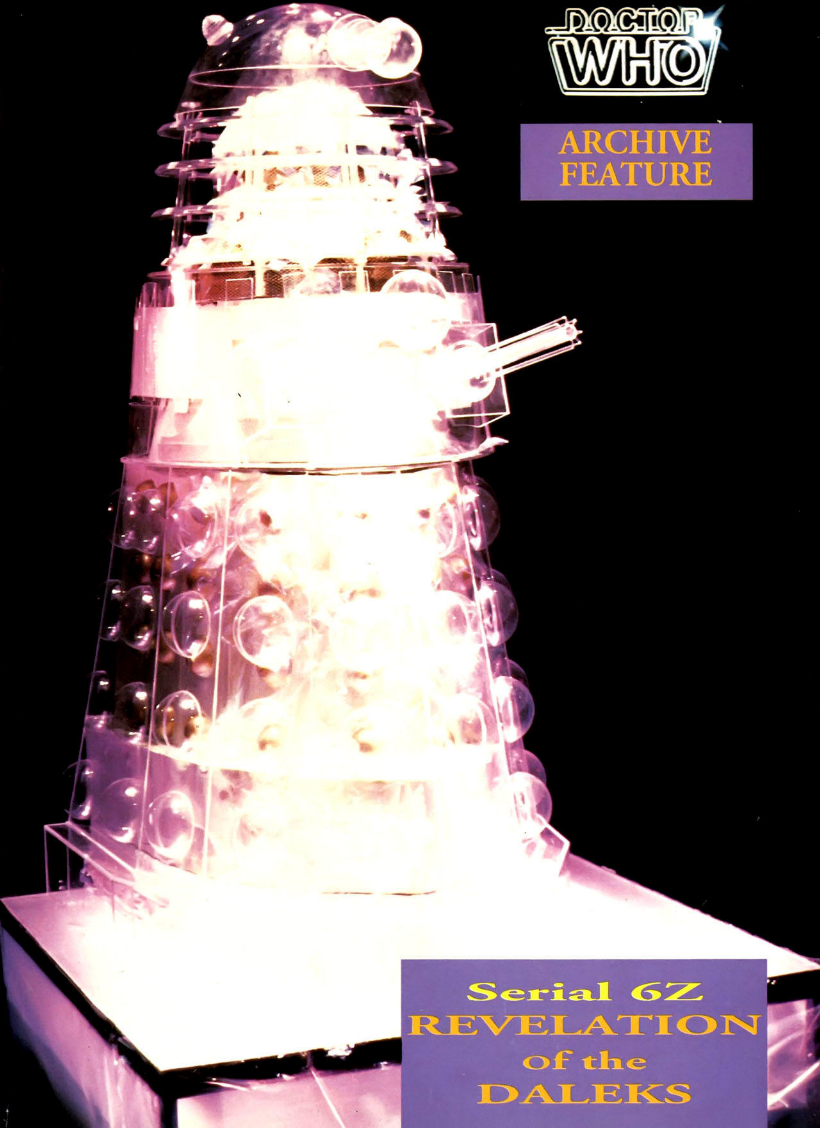
"Well . . ."

He opened his other eye.

"I suppose I'll get used to it," he told the face in the glass. It smiled at him, and he put it in the Useful Pile.

Kate Orman





DOCTOR WHO

ARCHIVE FEATURE

Serial 6Z

REVELATION of the DALEKS

Vogel (Hugh Walters) and his mistress, Kara (Eleanor Bron) await the arrival of Orcini. Photo © Patrick Mulkern

PART ONE (drn: 44′31″)

The TARDIS arrives amidst a snowy woodland on the planet Necros. The Doctor has come to pay his final respects to agronomer Professor Arthur Stengos. En route for Stengos' final resting place of Tranquil Repose, the pair encounter a hideously mutated man who attacks the Doctor. Peri is forced to kill the figure, which is pleased to be released from the agony of experiments conducted on it by the Great Healer.

At Tranquil Repose, Jobel, the Chief Embalmer, supervises the internment of the President's wife. Two intruders, one male, one female, slip into the casket-lined corridors. Natasha has hired Grigory, a doctor, to help her find the body of her father, Stengos, after the authorities have refused to let her see it. They discover that Stengos' casket contains only a dummy.

These goings on, like all in Tranquil Repose, are monitored by the head of Davros, placed above a life support system in a catacomb chamber. He has a woman called Tasambeker despatch attendants Takis and Lilt to stop the bodysnatchers. He then talks by video link to Kara, the owner of a nearby food producing plant, from whom he demands more money for his experiments as the Great Healer.

As Peri and the Doctor climb the wall into Tranquil Repose, Grigory and Natasha come under attack from Takis and Lilt. Hiding in the catacombs they watch as a Dalek and guards go past with a body on a stretcher…†

Entering a small chamber, Natasha and Grigory find an incubating room of human brains in tanks, and the remains of Stengos' head forming a mutated mass inside a glass Dalek. Stengos pleads with his daughter to kill him, and after blowing up the casing she and Grigory are captured and brutally interrogated by Takis and Lilt.

Kara and her secretary, Vogel, greet Orcini, a noble warrior-turned-assassin who arrives with his odorous squire Bostock. Kara explains that her plants make synthetic protein to alleviate famine on other worlds, but Davros takes all her profits. Orcini is delighted at the honourable task of killing Davros, and Kara hands him a radio transmitter to be activated when he reaches Davros' laboratory, so that she may mobilise her forces.

Jobel prepares for the internment ceremony as Tasambeker is called before Davros and offered a place on his staff. In the grounds, the Doctor tells Peri he is suspicious about Stengos agreeing to cryogenic suspension at Tranquil Repose until a cure can be found for him. In the Garden of Fond Memories, the pair come across a huge memorial to the Doctor, which then collapses on top of the Time Lord…

PART TWO (drn: 45′27″)

As Jobel appears and makes lecherous advances on the distraught Peri, the Doctor reveals that the memorial is not really stone, but just a twisted idea of a joke. Venturing inside the internment complex, the duo are met by Tasambeker who tells them of the luxury services that are offered. Peri is intrigued by an American-style DJ who broadcasts news and music into the cryogenic caskets and goes to visit his studio.

Takis checks on the President's approaching spaceship and learns that an unscheduled transporter is also en route for Necros. Orcini and Bostock penetrate the grounds to destroy a patrolling Dalek, and the Doctor too is confronted by his oldest enemies when he is escorted to the Great Healer. He is dumped in a cell with Natasha and Grigory.

Davros tells Kara that he is 'concerned for her safety' and sends two Daleks to 'protect her'. The Daleks gun down Vogel and take Kara away with them. Davros shows Tasambeker evidence that Jobel is planning with Takis and Lilt against him. The plain girl loves the arrogant embalmer, and tries to warn him that Davros knows of his treachery. When Jobel rudely ignores her, she stabs him to death with a syringe. She herself is then shot by the Daleks.

Orcini and Bostock release the Doctor, Natasha and Grigory to divert attention away from their mission. Knowing he is monitored by the DJ and Peri, the Doctor tells Peri to go to the TARDIS. She is in danger…†

Peri uses the DJ's radio unit to warn off President Vargas' approaching spacecraft, and Davros sends Daleks to attack the studio. The DJ at first holds the creatures off with a beam firing ultrasonic vibrations, but soon perishes. Peri is captured by the Daleks, as is the Doctor in the tunnels.

Orcini and Bostock penetrate Davros' inner sanctum, but the head of Davros is a fake to draw their fire. Daleks enter the room as the real Davros in his wheelchair hovers over Orcini, whose artificial left leg is blown off.

Natasha and Grigory attempt to destroy the incubator room as another glass Dalek is formed, but they are both killed.

Takis and Lilt watch the transporter arrive and greet three grey Daleks. They have come to capture Davros and make him stand trial on Skaro.

The DJ (Alexei Sayle) regards his lethal handywork, having destroyed a Dalek with ultrasonic vibrations. Photo © BBC

Kara is brought before Davros and forced to reveal that the radio she gave Orcini was in fact a bomb, so Orcini stabs her. The Doctor and Peri are brought before Davros by the Daleks. Davros explains that all the people with ambition interned at Tranquil Repose have been made part of his new Dalek army, as was Stengos. The other bodies have been processed to give Kara's factories protein. Bostock, who had been thought dead, shoots off Davros' hand, only to be killed by a Dalek.

The grey Daleks engage in battle with Davros' gold Daleks and gain the control chamber. Davros is herded to their spaceship, and the others held prisoner. Overpowering their guard they escape, but Orcini elects to remain behind with his dead squire and trigger Kara's bomb. The explosion destroys Davros' Dalek army, although the transporter has already taken off. The Doctor explains to Takis and Lilt that a local flower – herba baculum vitae – will provide a new source of protein for their food.

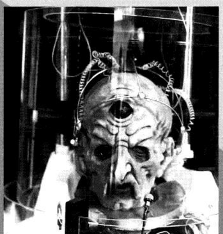
N.B. † indicates end of Parts One and Three of syndicated twenty-five minute versions.

For the first complete season of Colin Baker's adventures, the then *Doctor Who* producer John Nathan-Turner decided to bring back the Cybermen, the Master, the Sontarans and, finally, the Daleks in the last story. The serial would be written by the show's script editor, Eric Saward, who had penned *Resurrection of the Daleks* shown in the previous season.

The title of the serial continued the biblical sequence begun in 1975 with Terry Nation's *Genesis of the Daleks*. *Resurrection of the Daleks* in 1984 had been named after a section of the New Testament, and now *Revelation of the Daleks* was inspired by the final book of the bible. In his 1984 serial, Eric Saward had not been happy with his use of the Daleks. The new script, he felt, handled them far better and also had a very fine balance of humour and adventure.

CLASSICAL SOURCES

The storyline was heavily inspired by *The Loved One*, a 1948 black comedy by Evelyn Waugh about a funeral service in America and the mortician Mr. Joyboy who made all the bodies look beautiful prior to burial. Saward delighted in the idea of the hideousness the living often heap up on the recently deceased, and created the part of Jobel in Joyboy's image. The DJ also became part of the plot to emphasise the sheer tackiness of Tranquil Respose, broadcasting pop music to the sleeping dead.



The Head of Davros (Terry Molloy) prepares to spring its trap on Orcini. Photo © BBC

One of the reasons that Saward had felt *Resurrection of the Daleks* to be unsucessful was its over-reliance on the Dalek myth and his attention to continuity with what had gone before. On *Revelation of the Daleks*, he crafted a totally new serial with new characters, of which the Daleks were merely one element.

The character of Orcini, a Knight of the Grand Order of Oberon, was a logical extension by Saward of the character of Lytton, the mercenary he had created for his previous Dalek tale. Whilst on holiday in Rhodes in 1984, Saward read about the Knights of Saint John in the guide books. They were unpleasant and evil, and yet highly talented as soldiers. Orcini was a figure who had been expelled from his noble order, and was now doubtful of his motivation and destiny.

Another figure inspired by the history books was Tasambeker. This was the name of a Saint in Greek history who was worshipped by barren women. If the woman then bore a daughter, they would name it Tasambeker.

An essential element of the serial was Davros. Like Terry Nation and Robert Holmes before him, Saward found that the character was an excellent way to break up what could become very boring dialogue amongst Daleks. Davros could be treated as a humanoid villain and use normal dialogue to exhibit ambition and even wit.

Graeme Harper was assigned to direct the story in June 1984, having received much acclaim for his work on *The Caves of Androzani* during the previous season. John Nathan-Turner had not been slow to notice this and asked Harper to return to the show, to the delight of Eric Saward. In the meantime, Harper had been working on episodes of *District Nurse* and then *Juliet Bravo*. Once a child actor, Harper had joined the BBC as a floor assistant at the age of twenty-one and been an assistant floor manager on *Doctor Who* serials as far back as *Colony in Space*.

GENESIS

The story and initial scripts were written over Summer 1984, although the finished ones would all over-run the forty-five minute format for the episodes and had various deletions made to them, as well as other changes before production began. In Part One, the official mourning colour on Necros was originally white, not blue; so the Doctor was to wear a white cloak and Peri a white jumpsuit (although eventually she is seen to be wearing her maroon outfit from *Timelash* beneath her blue cloak). The Daleks were to appear in the story far earlier too, with Natasha and Grigory destroying one with a grenade during their initial entrance to the catacombs - this being changed to the shooting of a guard. A film sequence in which the Doctor and Peri discuss the mutant and the exploding fish in the lake, and which would end with a Dalek edging into shot, never made it to the final episode. Originally, Natasha and Grigory found the Dalek incubation plant to contain two white Daleks, apparently 'breathing' though a thin blue membrane, with the head of Professor A.V. Stengos kept alive and detached in a metal box.

Part Two was to lose several sections as well from its final version. The dialogue with Tasambeker explaining Tranquil Repose to the Doctor and Peri was substantially shortened. A film sequence in which Orcini and Bostock find the body of the dead mutant (and from which the squire wanted to cut off an ear as a trophy) never made it to the screen. The script also indicated that Grigory would hiccup a lot after being forced to drink by Takis and Lilt, and it was not indicated that Davros' wheelchair now had the powers of levitation. This concept was suggested by Davros actor Terry Molloy during rehearsals. The scripts were ready to start pre-production by mid-November 1984.

BEHIND THE SCENES

Make-up on the story was to be supervised by Dorka Nieradzik (who had previously worked on *The Leisure Hive, Logopolis, Four to Doomsday, Time-Flight* and parts of *Vengeance on Varos)* when the original make-up artist, Elizabeth Rowell, proved unavailable. Pat Godfrey, who had handled Colin Baker's first story *The Twin Dilemma*, returned to design the costumes.

The previous serial in production, *Timelash*, had officially finished in studio on 21st December 1984. On Boxing Day, Colin Baker and Nicola Bryant opened in pantomime with *Cinderella* at the Gaumont Theatre in Southampton, a production, ▶

which was overseen by Fiona Cumming and John Nathan-Turner, and also featured Anthony Ainley, Mary Tamm and *Blake's 7* actress Jacqueline Pearce, who had worked on the *The Two Doctors* that summer. Rehearsals at Acton for *Revelation of the Daleks* then began on Thursday 3rd of the new year.

On the morning of Saturday 5th January 1985, Colin Baker, Nicola Bryant, Jacqueline Pearce, Mary Tamm and John Nathan-Turner travelled to London to take part in the BBC's *Saturday Superstore*, a children's magazine programme hosted in part by Sarah Greene. The appearance, including 'phone-in questions, was to promote the start of the new season that evening with *Attack of the Cybermen*. The artistes first appeared in pantomime costume talking to Sarah (who was playing Varne in the following week's episode), and then in 'civvies' with Mike Reid. Mary Tamm had already left before the later section of the programme, and Colin Baker then drove the rest of the cast back down to Southampton for a 2.30pm matinee.

Two days later, the location shoot allocated to the serial began in the Portsmouth area, running from Monday 7th to Thursday 10th January. It was to be the last time, to date, that live-action filming was used on *Doctor Who*. From April 1986 onwards starting with location material for *The Trial of a Time Lord*, all outside scenes would be recorded on OB videotape.

Orcini (William Gaunt) finds himself caught in Davros' trap. Photo © BBC

Also appearing on film were guest artistes Clive Swift, William Gaunt and John Ogwen, as well as stuntman Ken Barker. In the Sixties, William Gaunt had been notable for his regular parts in two ITV series, as Bob Marriot in *Sergeant Cork* and as superhuman Richard Barrett it ITC's *The Champions*. By 1985 he was better known as the harrowed father in the BBC sit-com *No Place Like Home*.

The initial filming, including the arrival of the TARDIS on Necros, took place in area of woodland and a huge hill near Southampton. When Harper's team had arrived on January 6th the weather had been dry and clear, but the following morning there had been a large fall of snow; indeed flakes were *still* falling. Visibility was heavily reduced and the director found himself having to rearrange his planned camera shots and improvise with his cast and crew. John Nathan-Turner travelled down to the location and agreed with Harper that it was best to persevere and film as much material as possible, rather than abandoning the shoot and return to London. There was one bonus in that the white glare from the snow meant that strong light levels enabled John Walker's film unit to carry on production for an extra half-hour into the afternoon.

The freezing conditions at the lake proved an extra element of endurance for Ken Barker. Already make up to look horrific facially, Ken had to wade into the icy lake for the early scenes to grab the half-eaten roll tossed onto the water by Nicola Bryant. Baker also performed a variety of struggle sequences with Colin Baker, including the roll down a snow covered hillside. The chill of the woodland lake had to be braved by John Brace's visual effects team too, as they broke the ice on its surface to lay explosive charges.

For the premises of Tranquil Repose, production manager Michael Cameron selected the offices of IBM at North Harbour, Corsham near Portsmouth. This gave an imposing backdrop of buildings with black glass corridor windows. The unit were allowed a total of eight hours filming at the company, and IBM waived their fees, instead asking for a donation to be made to a local school by the BBC.

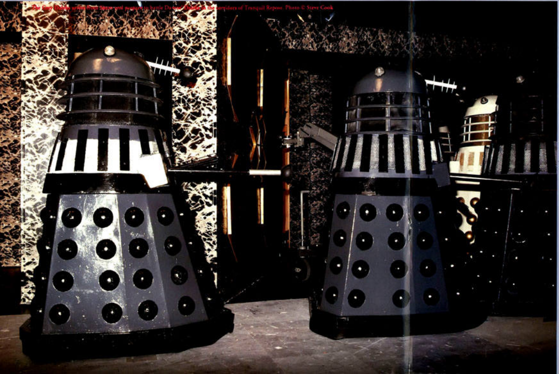
ENTER THE DALEKS

One of the cream and gold Daleks appeared in the location sequences, and featured with John Nathan-Turner at a photocall at Kings Cross Station holding a *Doctor Who* holdall, prior to being loaded on board a train for transportation. This Dalek was one of four new casings constructed by the BBC Visual Effects at their Wales Farm Road workshops. Although based on the existing casings, some of which dated back to the Sixties, these new fibreglass props had a variety of different features such as a more vertical rear skirt section and shorter arm rods.

At the IBM premises, the Dalek appeared briefly in two scenes, and in one of these appeared to be destroyed by Bostock and Orcini. In fact, sharp editing meant that the prop had already been removed from the scene of the explosion. The other main prop required at IBM was the large polystyrene memorial stone that collapsed at the end of Part One. Just over eighteen minutes of film was finally used in the edited episodes - most of this in Part One which included all the scenes with the Doctor and Peri for that installment.

The filming coincided with the final week of the pantomime at Southampton in which Colin and Nicola were still appearing each evening. The final performances were on Saturday 12th. Rehearsals had begun for the first studio session on *Revelation of the Daleks* the previous day and would continue up to the first studio the following week.

A small amount of model filming was performed by John Brace's team, featuring the twin pyramid structure of Tranquil Repose, which exploded, plus shots of spacecraft landing and taking off from the Necros complex.


The Grey Daleks arrive from Skaro and prepare to battle Davros' Daleks in the corridors of Tranquil Repose. Photo © Steve Cook

ENTER THE CAST

The rehearsals now saw the rest of the guest cast joining the team. Playing Kara was Eleanor Bron, one of the notable Cambridge satirists of the Sixties who had also appeared in various straight acting rôles following her graduation from Newnham College. Her previous brush with *Doctor Who* had come about through her association with Douglas Adams, leading to her appearance alongside John Cleese as an art gallery visitor in *City of Death* Part Four. Her comedy career began at the Establishment Club followed by television work in *Not So Much a Programme, More a Way of Life, BBC3, The Late Show, Where Was Spring?* and *Making Faces* plus the Beatles film *Help!*, and she turned down the chance to play Emma Peel in *The Avengers*.

Also from the world of humour was Liverpudlian comedian and Comedy Store host Alexei Sayle. Sayle was cast as the DJ, although at one stage in his career he had written an article advocating that he and not Peter Davison should have replaced Tom Baker as the Doctor. He was by now well known to viewers after television appearances in Central's *OTT*, LWT's *Whoops Apocalypse* and as the Bolowski family in *The Young Ones*.

Kara is escorted to see Davros by one of his loyal Daleks. Photo © BBC

Other faces to have appeared in *Doctor Who* before were Hugh Walters and Alec Linstead. Walters had played Shakespeare in *The Chase: The Executioners* and Commentator Runcible in *The Deadly Assassin*, whilst Linstead had been Sergeant Osgood in *The Deamons* and Arnold Jellicoe in *Robot*. The artistes played the ubiquitous Vogel and the remains of Stengos respectively.

Terry Molly had played Davros on the character's previous appearance in *Resurrection of the Daleks*, and also portrayed Russell in *Attack of the Cybermen*, the first serial of the season. Graeme Harper had lectured Bridget Lynch-Blosse at drama school and was very keen to cast her as Natasha. It was also the first television rôle for Stephen Flynn as Grigory.

The gang of four Dalek operators also got back together, consisting of monster veterans John Scott Martin (a Dalek and many other rôles since 1965), Cy Town (a Dalek back to *Frontier in Space*), Toby Byrne (a walk-on and Dalek for some years) and Tony Starr (who started as the Dalek Supreme in *Planet of the Daleks*).

The first taping block took place over Thursday 17th and Friday 18th January in Studio TC1. There was a lot of publicity on the first day, surrounding the appearance of Alexei Sayle as the DJ, including photographs of him posing in hippy costume with Nicola Bryant. Throughout the serial, Sayle was required to wear a variety of different costumes to reflect the mood of the music he was playing. Thus, in addition to his Sixties hippy, he appeared in a Forties suit, as a Fifties rocker and also in a neutral tunic as himself for Part Two. The Daleks were now seen in force, with some scenes using both the four new Daleks, plus the four grey casing used previously in *Resurrection of the Daleks* (a mixture of various casing elements dating back to the Sixties). These appeared towards the end of Part Two as the attack force still loyal to the Dalek Supreme on Skaro.

Terry Molloy takes a break from being Davros. Photo © BBC

◀ INTO BATTLE

For the scenes in which Daleks were partially destroyed, lightweight polystyrene and vacuum formed domes and shoulder sections were placed on the Dalek bodies, and split apart by pyrotechnics. One glass Dalek (an idea originally suggested in Terry Nation's 1963 script for their debut story) was also constructed from perspex by an outside contractor. Inside this sat Alec Linstead, clad in the heavily mutated body costume plus heavy face make-up with throbbing headpiece and a dental plate. A second glass Dalek, seen during Part Two, was the same prop without an actor inside. A dummy of the transparent casing was blown up when Natasha shot at it.

When Dalek eye-stalks only appeared in shot, these were dummy props held by stage hands. The hovering Dalek seen menacing Natasha and Grigory in Part Two was actually a cream painted Sevans model kit, of the sort that was commercially available.

Alec Linstead was not the only one to suffer discomfort in his make-up. Donning his Davros mask again, Terry Molloy spent most of the serial with only his head visible, sitting, legs strapped to his back, inside the life support machinery, rapidly being turned on a rotating axis as Davros observed goings on in the complex. Lights attached to the fake life support flashed in synchronisation with Molloy's speech. During Part Two, a dummy Davros head was seen to deflate inside the support machine after being fired upon by Orcini and Bostock. Molloy also appeared in the usual Davros wheelchair, which at one point hovered above Orcini courtesy of CSO with a red video effect added to its base. Blue bolts of energy were also superimposed to come from Davros' hand.

On the DJ's main scanner screen, nine different images were mixed together in an octagonal pattern allowing him to view the TR casket banks, star scapes, the model of the complex and filmed footage of the Doctor and Peri advancing through the snow. Any one of these could be expanded to fill the whole screen.

Graeme Harper's stylish direction made use of a hand-held camera for several sequences, and one part of Part One showed a mortuary attendant walking up and down corridors of Tranquil Respose whilst the camera panned down into the lower levels. This used the single corridor set only (the furthest sections of which were a painted backdrop), and the video effects wizardry of Dave Chapman manipulated the image accordingly. A video effect was also used over film of an industrial plant to give a purple tint to the picture, and purple flames burning atop a tower. Shots of the IBM complex were augmented using CSO to add the two model pyramids of Tranquil Repose. Part One ended very effectively with the picture blazing to a white-out as the memorial fell towards the camera.

In Part Two several dummy effects were employed to give the impression of bodily harm to certain characters. Davros' one remaining hand was shot away by Bostock and a Dalek disposed of Orcini's false leg (which had been established in Part One when Guant tapped his own limb and a hollow effect was added to the soundtrack).

Recording for the serial – and the season – concluded in the second studio block from Wednesday 30th January to Friday 1st February in TC8 at the Television Centre. Some of the studio time on 30th January was allocated for director Pennant Roberts so that additional scenes could be recorded for *Timelash* Part Two. After editing, the episode for that story had been found to under-run badly, so Eric Saward wrote additional padding scenes with the Doctor, Peri and Wells in the TARDIS. David Chandler had to be rehired as Wells, and the TARDIS console room, which was not required in the Dalek story, was erected in TC8.

A make-up assistant prepares the real Davros. Photo © BBC

During Part One of *Revelation*, 10″ of 16mm space footage was purchased for use from World Backgrounds. Music was added by Roger Limb at the BBC Radiophonic Workshop, now a veteran of *Doctor Who* serial scores since *The Keeper of Traken*. Just over fifty minutes of his specially composed electronic music were dubbed onto the episodes, but in addition to this several pieces of twentieth century popular music were needed as background for the scenes involving the DJ. During Part One, five tracks were used: 33″ of *Good Vibrations* by The Surfers (*Sounds Like the Beach Boys*), 33″ of *Whiter Shade of Pale* by Procol Harum, 50″ of a cover version of Elvis Presley's *Hound Dog (Smash Hits Presley Style)*, 29″ of a cover version of *Blue Suede Shoes* (same album) and 10″ of *In the Mood* from The Ted Heath Orchestra (same album) and 57″ of *Fire* by the Jimi Hendrix Experience (*Smash Hits*). Also from the Radiophonic Workshop in Part Two came almost five minutes of Death Music composed by Dick Mills, who as usual also handled all the sound effects for the programme.

Both producer and script editor were happy with the finished product, John Nathan-Turner citing it as one of the best of the season. Both episodes had sequences removed to make them fit the forty-five minute slots, and in fact Part Two still over-ran despite having a very short recap. Torture scenes of Natasha and Grigory were shortened and the original ending to Part One, of Tasambeker and Davros laughing as blood seeped out from under the fallen stone slab, was not used.

Orcini and Bostock (John Ogwen) prepare to battle Davros in his guise as the Great Healer. Photo © Steve Cook.

Following work on this first full season for the Sixth Doctor, John Nathan-Turner had decided to bring back Graham Williams, his predecessor as producer, to write the first serial of the next season. This debut story was to be entitled *The Nightmare Fair*, and see the return of Michael Gough as the Celestial Toymaker in a story directed by Matthew Robinson. Location shooting was due to begin with Colin Baker and Nicola Bryant at Blackpool's Pleasure Beach in the first week of April 1985.

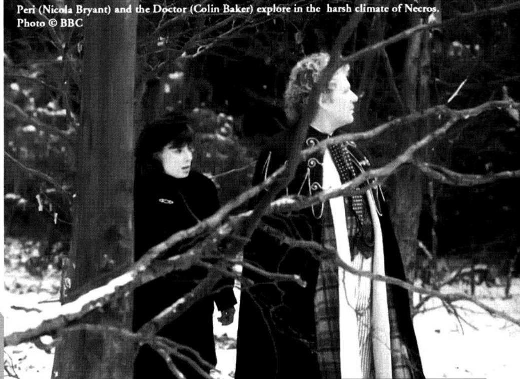
INTO HIATUS

On Thursday 21st 1985, shortly before flying out to an American *Doctor Who* convention, John Nathan-Turner and Eric Saward received a 'phone call each. Saward's was from writer Robert Holmes, whilst Nathan-Turner's was from a *Doctor Who* fan. Both calls were asking if it was true that the show had been cancelled. Both replied that this was not the case, but were genuinely surprised and interested by this coincidence. The suggestion that the programme would not be continuing had never been considered before these two calls.

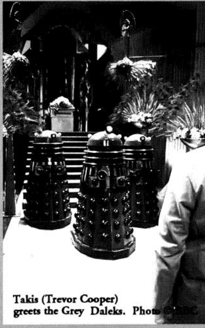
On Monday 25th February 1985, after flying back from the States, Nathan-Turner was informed that production on the proposed new season was to be suspended for a year and that the series would have to be altered. The following day he broke the news to Saward, and to Angela Smith, the production associate, so that they would know before the news was made public. Rumours soon informed the whole drama department of the decision anyway. When he heard that the show had been cancelled, Saward was at a loss to understand what was going on. He went to his office and packed his belongings, feeling that he had been sacked.

The complaints from BBC management about the show appeared to be that the scripts for the current season had been too violent and too humourless. Both Saward and Nathan-Turner were confused by this statement, since all scripts for the season had got full approval from the Series and Serials department prior to production, although they acknowledged that the violence element had been taken further that season. Saward also felt that three of the stories in the season *(Vengeance on Varos, The Two Doctors* and *Revelation of the Daleks*) had been very comic, and was at a loss to understand the criticism. Jonathan Powell, the head of department, had never criticised the submissions at all.

Nathan-Turner arranged to see Michael Grade and was given the same reasons for the show's suspension, plus a directive to return to the twenty-five minute format on the series' return. Saward was amazed, since *Revelation of the Daleks*, which he realised contained overt violence, had been screened to the BBC executives after completion and was passed for transmission without comment.



Peri (Nicola Bryant) and the Doctor (Colin Baker) explore in the harsh climate of Necros.
Photo © BBC



Takis (Trevor Cooper) greets the Grey Daleks. Photo © BBC

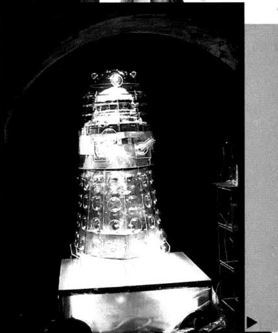
John Nathan-Turner was extremely upset about the decision, for both himself and all his staff on the show.

On Wednesday 27th February, the news was broken to the press and the journalists leapt on the story. The greatest amount of distress was caused to Nicola Bryant when, on her return from holiday, she was 'phoned by one reporter and asked how she felt about the death of *Doctor Who*. Not realising that the question referred to the series, Nicola immediately feared that Colin Baker had somehow been the victim of a tragic accident.

The press were informed that Michael Grade wanted to rest the show for eighteen months, along with other programmes, and thus save £7 million for the new Daytime Television service. However, the paper ran stories that *Doctor Who* had been cancelled and replaced by another new BBC SF series – Chris Boucher's *Star Cops*, which did not start production until late 1986. Former Doctor Patrick Troughton went to the production office to help deal with telephone enquiries, explaining that he felt it was part of a scheme by the BBC to claim a larger licence fee by citing the show as too expensive to make.

Over the next few weeks 80,000 letters and calls of protest about the postponement of Season Twenty-Three were received by the BBC. The *Doctor Who* Fan Club of America offered the corporation $5 million to continue making the programme. The *Daily Star* launched a sticker drive using Colin Baker's face to help Save *Doctor Who*. By Thursday 7th March, successful record producer, and huge *Doctor Who* fan, Ian Levine with illustrator Paul Mark Tamms had organised the recording of *Doctor in Distress*, a record that would support the return of the series and raise money for the National Society for Cancer Relief. The recording was attended by Colin Baker, Nicola Bryant, Anthony Ainley, Nicholas Courtney, Faith Brown (Flast in *Attack of the Cybermen*) as well as pop stars Bobby G., Justin Hayward, John Lodge, Rick Buckler and Time UK, Warren Cann, Phyllis Nelson, Ritchie Pitts, Steve Grant, Julie Harris, John Rocca, Miquel Brown, Hazell Dean, Basia and actress Sally Thomsett.

The March 23rd edition of *Radio Times* carried nine letters criticising the decision, plus one saying that the rest was probably a good idea for the ailing



One of the transparent Daleks in the incubation area. Photo © Steve Cook

The Great Healer in his laboratory.
Photo © Steve Cook

series. Grade, who had been on a skiing holiday when the news had been broken, bore the brunt of the scorn. In his reply he stated that the fans' response was hysterical, given that the series had merely been delayed by nine months (which was not an uncommon practice with BBC drama series).

The current season had got lower viewing figures than before and time was needed to rectify problems with the series. He was determined that, after the hiatus, *Doctor Who* would go on for another twenty-one years.

With the content of the next season in question, one further edit was now made to the completed version of *Revelation of the Daleks* Part Two. Although not in the original script, during recording the Doctor's final line to Peri had been changed to "All right, I'll take you to Blackpool," to lead in to *The Nightmare Fair.* Instead of this, the final word was deleted and the season ended on a freeze frame of Colin Baker's face.

Photo © BBC

The planned Season Twenty-Three was abandoned. The lost stories also included Wally K. Daly's *The Ultimate Evil* to be directed by Fiona Cumming, Philip Martin's Sil/Ice Warrior tale *Mission to Magnus*, Christopher H. Bidmead's story *Pencasata* and a storyline featuring Autons discussed with Robert Holmes to be set in Singapore (for which John Nathan-Turner actually performed a location recce).

TRANSMISSION

Revelation of the Daleks ended *Doctor Who*'s twenty-second season over two Saturdays, March 23rd and 30th 1985, with subtitles for the hard of hearing on Page 170 of Ceefax. The viewing figures were a notable improvement on the other serials of the season. In addition to this, its appreciation figures and chart position were the highest of the year for *Doctor Who.* However, the decision to delay the next season had been made. Part Two of the story gained 7.7 million viewers, a figure not bettered by any episode since. In opposition for the first quarter of an hour were a variety of regional programmes on ITV (such as *Blockbusters* and *Diff'rent Strokes*), but the bulk of the show was up against HTV/Goldcrest's new filmed adventure series with fantasy overtones, *Robin of Sherwood* [US: *Robin Hood*].

The story has been marketted abroad in a variety of other formats, notably one with the two episodes split into four twenty-five minute editions (as indicated in the storyline), and also as a one hour twenty-seven minute TVM in North America. On May 11th 1991, several costumes from the serial were auctioned off at Bonhams in London, including the Doctor's mourning cape (which went for £480) and Kara's dress and hat (which went for £130).

Revelation of the Daleks has not, to date, been novelised. Eric Saward was at one time told that both this and *Resurrection of the Daleks* could be adapted for publication by WH Allen, providing that Terry Nation took sixty per cent of the royalties for the use of Daleks and Davros. Saward, feeling that the bulk of the material (ie the storyline, other characters, etc) was his, declined the offer. The story still resides in the BBC Film and Videotape library on its original master videotape.

Andrew Pixley

Photo © BBC

REVELATION OF THE DALEKS
SERIAL 6Z
CAST

Colin Baker *(The Doctor)* with Nicola Bryant *(Peri)*, Clive Swift *(Jobel)*, Trevor Cooper *(Takis)*, Jenny Tomasin *(Tasambeker)*, Colin Spaull *(Lilt)*, Bridget Lynch-Blosse *(Natasha)*, Stephen Flynn *(Grigory)*, Ken Barker *(Mutant)* [1], Alexei Sayle *(DJ)*, Terry Molloy *(Davros)*, Eleanor Bron *(Kara)*, Hugh Walters *(Vogel)*, Alec Linstead *(Head of Stengos)* [1], William Gaunt *(Orcini)*, John Ogwen *(Bostock)*; Royce Mills, Roy Skelton *(Dalek Voices)*; John Scott-Martin, Cy Town, Tony Starr, Toby Byrne *(Dalek Operators)*; Penelope Lee *(Computer Voice)* [2].

EXTRAS

Steven Emmerson *(Stuntman)*; Tim Lawrence, Don Parry, Judy Cowne, Russell Brook, Eric Lindsay, Linda Kent, Trisha Clarke, Liz D'Estere, Jane Clarke, Annabel Larkins *(Attendants)*; Michael Jeffries, Kenneth Lawrie, Michael Fearnley, Jason Wolfe, David Bache, Alan Austen, Richard Bonehill, Alan Mock, Jeff Wayne *(Guards)*.

CREDITS

Written by Eric Saward. Title music composed by Ron Grainer. Incidental Music: Roger Limb. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Michael Cameron. Production Associate: Angela Smith. Production Assistant: Elizabeth Sherry. Assistant Floor Manager: Jo O'Leary. Film Cameraman: John Walker. Film Sound: Steve Gatland. Film Editor: Ray Wingrove. Visual Effects Designer: John Brace. Video Effects: Dave Chapman. Vision Mixer: Dinah Long. Technical Co-Ordinator: Alan Arbuthnott. Camera Supervisor: Alec Wheal. Videotape Editor: Steve Newnham. Lighting Director: Don Babbage. Studio Sound: Andy Stacey. Costume Designer: Pat Godfrey. Make-up Designer: Dorka Nieradzik. Script Editor: Eric Saward. Designer: Alan Spalding. Producer: John Nathan-Turner. Director: Graeme Harper. BBC © 1985.

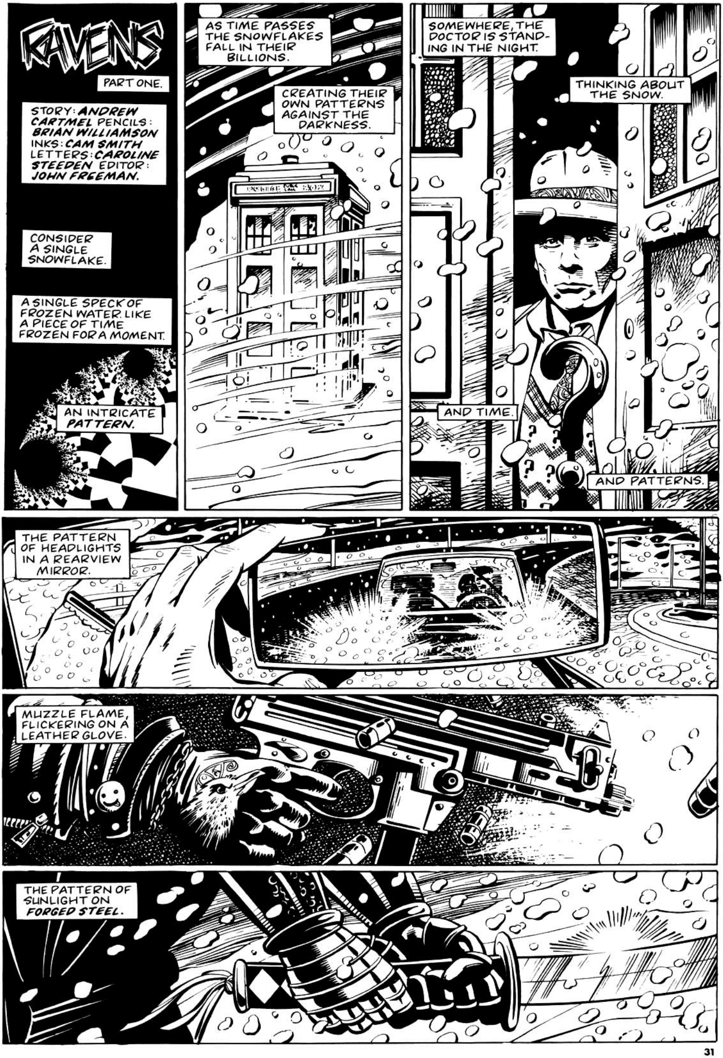
BROADCAST DETAILS

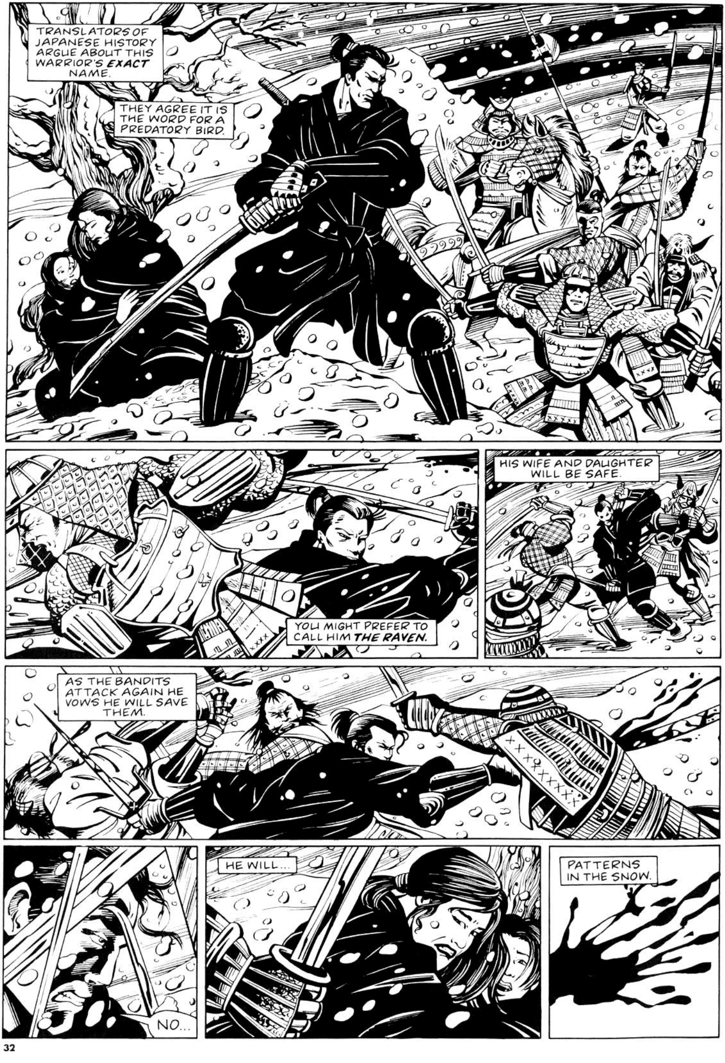
Part One	23rd March, 1985	5.20pm–6.05pm
Part Two	30th March, 1985	5.20pm–6.05pm

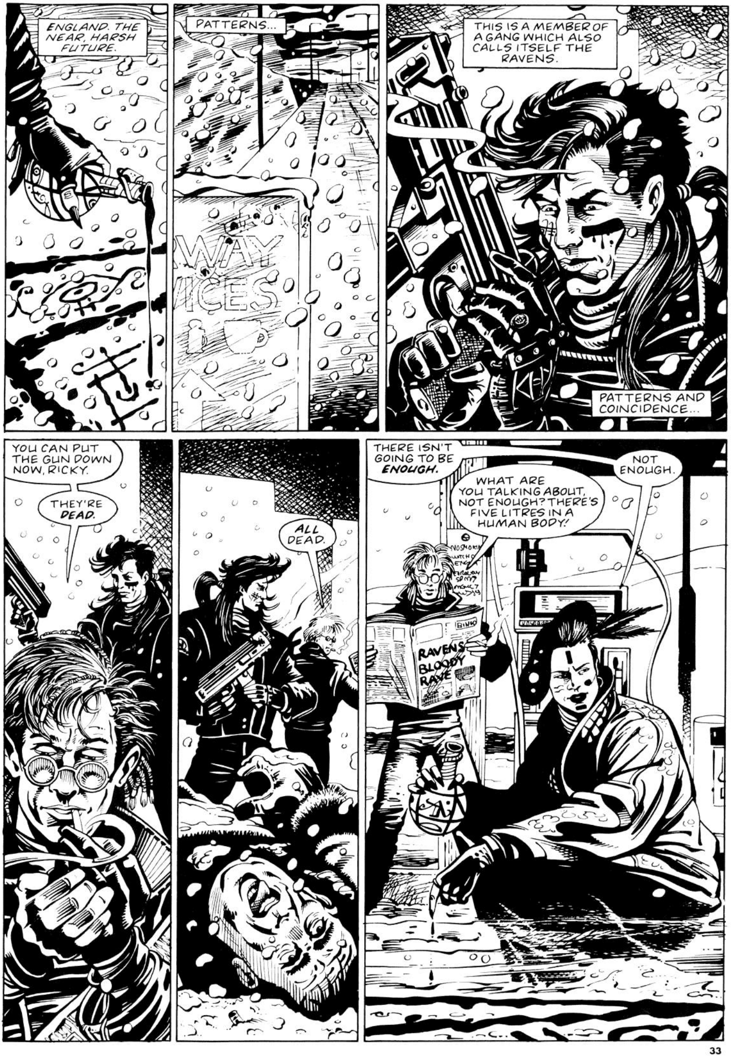
Viewing Figures
Part One: 7.4M (65th), Part Two: 7.7M (58th).

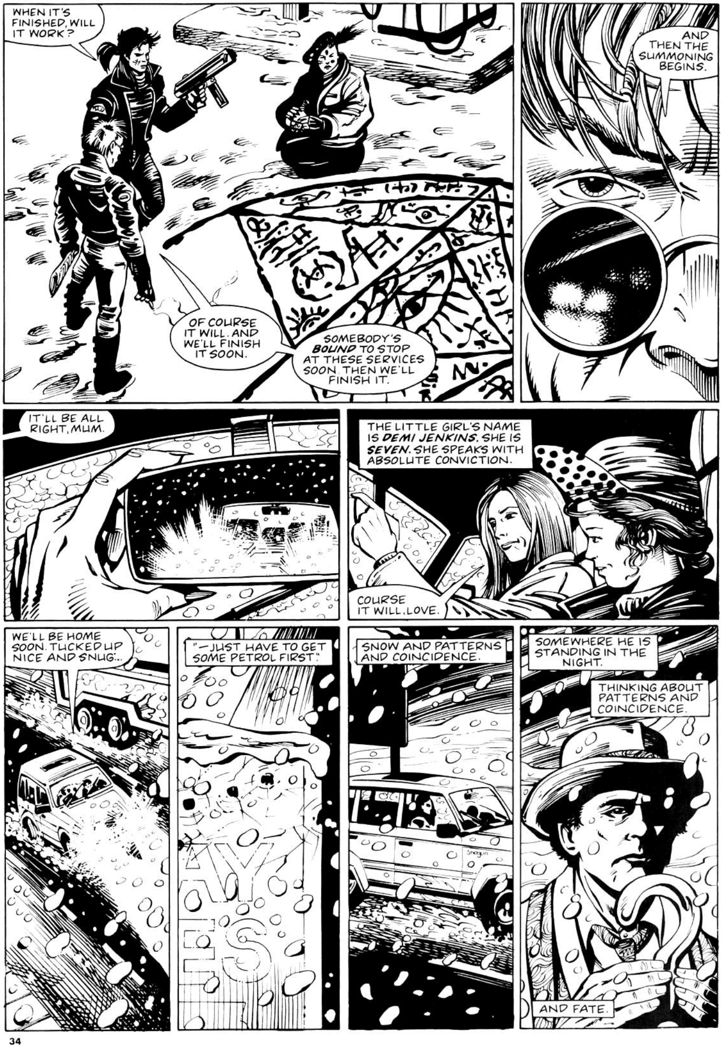
Audience Appreciation
Part One: 67%, Part Two: 65%.

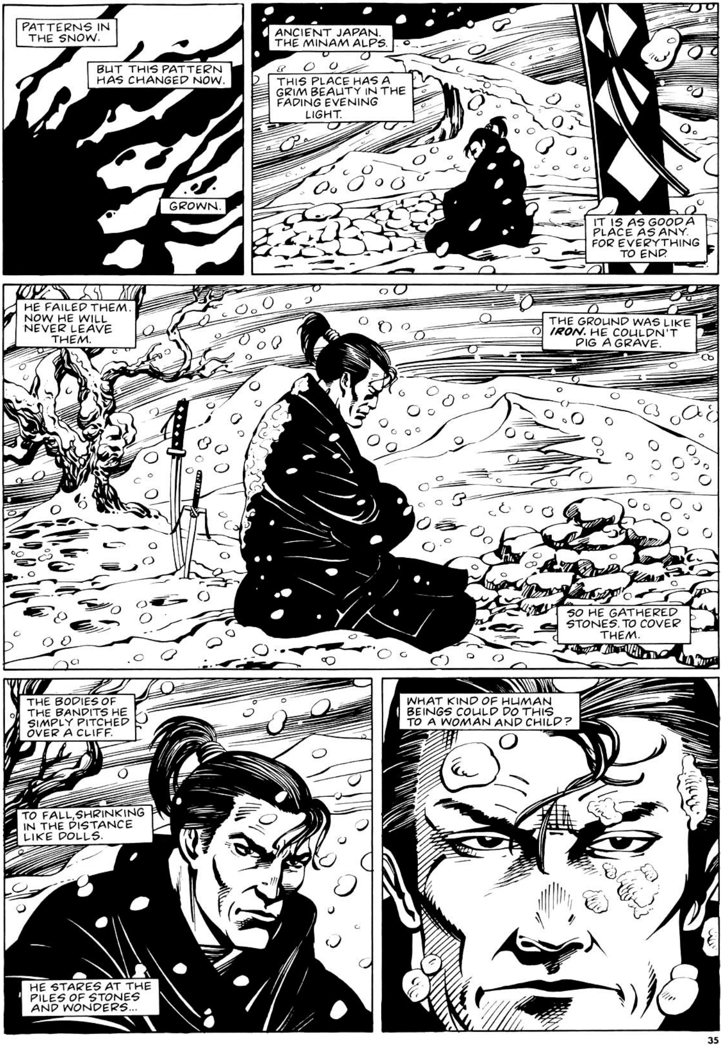
Photo © BBC

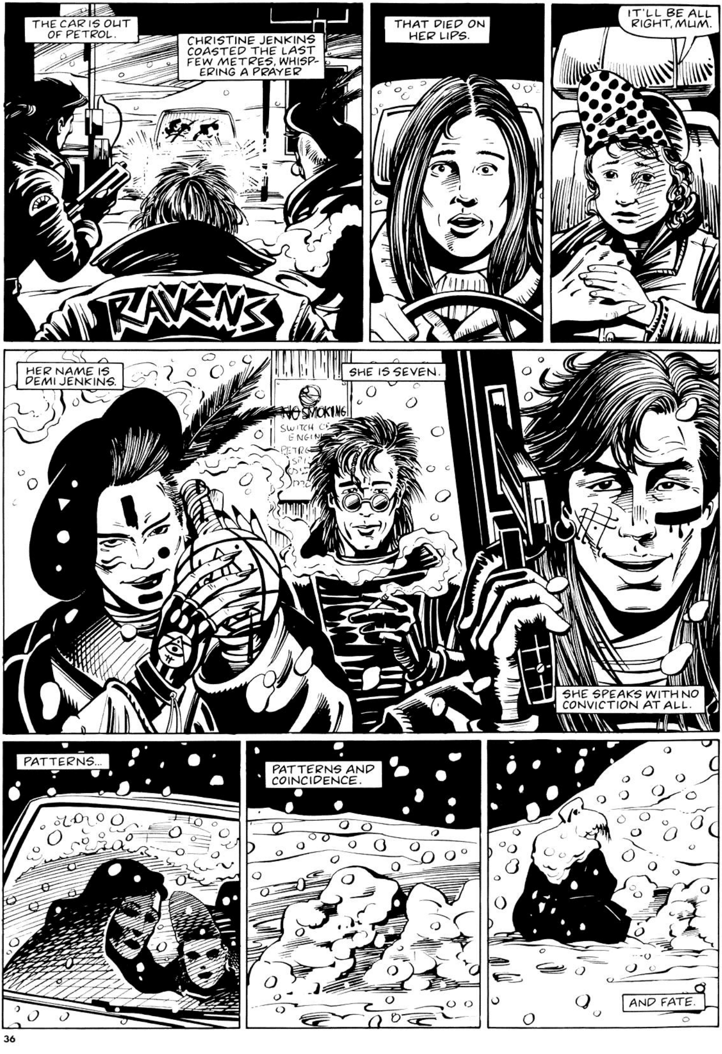

RAVENS
PART ONE.
STORY: ANDREW CARTMEL PENCILS: BRIAN WILLIAMSON INKS: CAM SMITH LETTERS: CAROLINE STEEDEN EDITOR: JOHN FREEMAN.
CONSIDER A SINGLE SNOWFLAKE.
A SINGLE SPECK OF FROZEN WATER. LIKE A PIECE OF TIME FROZEN FOR A MOMENT.
AN INTRICATE PATTERN.
AS TIME PASSES THE SNOWFLAKES FALL IN THEIR BILLIONS.
CREATING THEIR OWN PATTERNS AGAINST THE DARKNESS.
SOMEWHERE, THE DOCTOR IS STANDING IN THE NIGHT.
THINKING ABOUT THE SNOW.
AND TIME.
AND PATTERNS.
THE PATTERN OF HEADLIGHTS IN A REARVIEW MIRROR.
MUZZLE FLAME, FLICKERING ON A LEATHER GLOVE.
THE PATTERN OF SUNLIGHT ON FORGED STEEL.

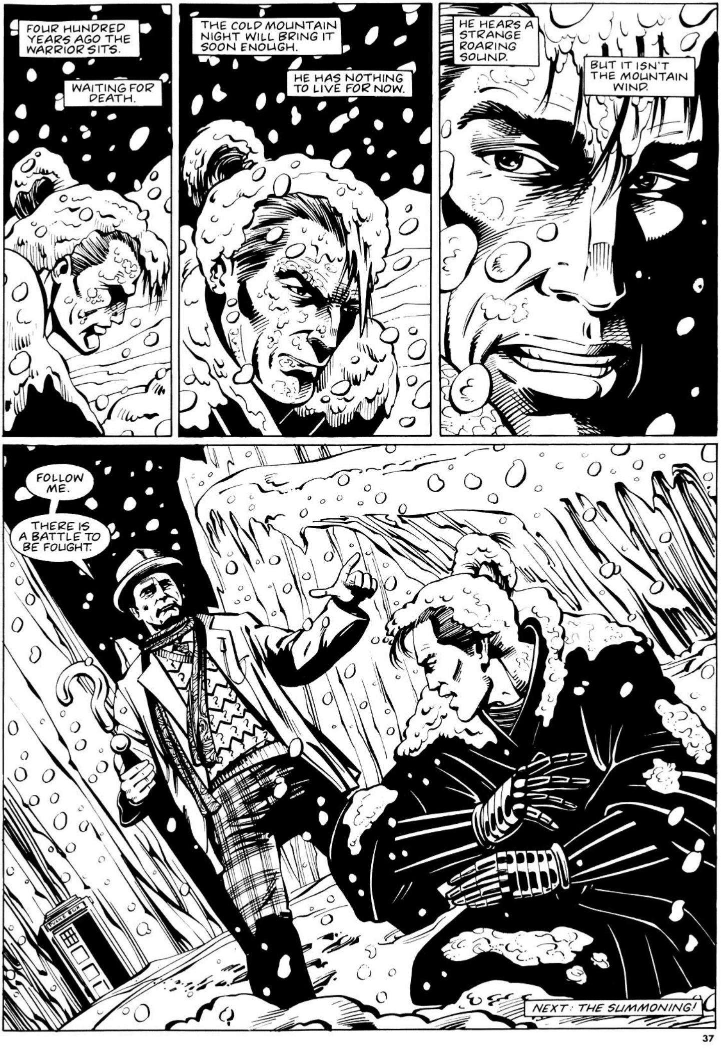

TRANSLATORS OF JAPANESE HISTORY ARGUE ABOUT THIS WARRIOR'S ***EXACT*** NAME.
THEY AGREE IT IS THE WORD FOR A PREDATORY BIRD.
YOU MIGHT PREFER TO CALL HIM ***THE RAVEN.***
HIS WIFE AND DAUGHTER WILL BE SAFE.
AS THE BANDITS ATTACK AGAIN HE VOWS HE WILL SAVE THEM.
NO...
HE WILL...
PATTERNS IN THE SNOW.


ENGLAND. THE NEAR, HARSH FUTURE.
PATTERNS...
WAY
ICES
THIS IS A MEMBER OF A GANG WHICH ALSO CALLS ITSELF THE RAVENS.
PATTERNS AND COINCIDENCE...
YOU CAN PUT THE GUN DOWN NOW, RICKY.
THEY'RE *DEAD*.
ALL DEAD.
THERE ISN'T GOING TO BE ***ENOUGH***.
WHAT ARE YOU TALKING ABOUT, NOT ENOUGH? THERE'S FIVE LITRES IN A HUMAN BODY!
NOT ENOUGH.
NO SMOKING
BINGO
RAVENS BLOODY RAVE


WHEN IT'S FINISHED, WILL IT WORK?
AND THEN THE SUMMONING BEGINS.
OF COURSE IT WILL. AND WE'LL FINISH IT SOON.
SOMEBODY'S **BOUND** TO STOP AT THESE SERVICES SOON. THEN WE'LL FINISH IT.
IT'LL BE ALL RIGHT, MUM.
THE LITTLE GIRL'S NAME IS **DEMI JENKINS.** SHE IS **SEVEN.** SHE SPEAKS WITH ABSOLUTE CONVICTION.
COURSE IT WILL, LOVE.
WE'LL BE HOME SOON. TUCKED UP NICE AND SNUG...
"—JUST HAVE TO GET SOME PETROL FIRST."
AY
ES
SNOW AND PATTERNS AND COINCIDENCE.
Shogun
SOMEWHERE HE IS STANDING IN THE NIGHT.
THINKING ABOUT PATTERNS AND COINCIDENCE.
AND FATE.


PATTERNS IN THE SNOW.
BUT THIS PATTERN HAS CHANGED NOW.
GROWN.
ANCIENT JAPAN. THE MINAM ALPS.
THIS PLACE HAS A GRIM BEAUTY IN THE FADING EVENING LIGHT.
IT IS AS GOOD A PLACE AS ANY. FOR EVERYTHING TO END.
HE FAILED THEM. NOW HE WILL NEVER LEAVE THEM.
THE GROUND WAS LIKE ***IRON***. HE COULDN'T DIG A GRAVE.
SO HE GATHERED STONES. TO COVER THEM.
THE BODIES OF THE BANDITS HE SIMPLY PITCHED OVER A CLIFF.
TO FALL, SHRINKING IN THE DISTANCE LIKE DOLLS.
HE STARES AT THE PILES OF STONES AND WONDERS...
WHAT KIND OF HUMAN BEINGS COULD DO THIS TO A WOMAN AND CHILD?


THE CAR IS OUT OF PETROL.
CHRISTINE JENKINS COASTED THE LAST FEW METRES, WHISPERING A PRAYER
RAVENS
THAT DIED ON HER LIPS.
IT'LL BE ALL RIGHT, MUM.
HER NAME IS DEMI JENKINS.
SHE IS SEVEN.
NO SMOKING
SHE SPEAKS WITH NO CONVICTION AT ALL.
PATTERNS...
PATTERNS AND COINCIDENCE.
AND FATE.


FOUR HUNDRED YEARS AGO THE WARRIOR SITS.
WAITING FOR DEATH.
THE COLD MOUNTAIN NIGHT WILL BRING IT SOON ENOUGH.
HE HAS NOTHING TO LIVE FOR NOW.
HE HEARS A STRANGE ROARING SOUND.
BUT IT ISN'T THE MOUNTAIN WIND.
FOLLOW ME.
THERE IS A BATTLE TO BE FOUGHT.
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NEXT: THE SUMMONING!

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Photo © Steve Cook.

INACCURATE FIGURES?

The result of Britain's recent General Election has set me thinking. If the polling companies got the result of such a serious thing as the Election wrong, how can we rely on similar data for such a trivial thing as viewing figures for television programmes? One of the reasons *Doctor Who* was put into suspended animation, according to the BBC, was because of the viewing figures - but who is to say that these figures are really correct?

If the recent election polls gave the Conservative Party thirty-nine per cent of the vote but in reality they got forty-seven per cent, the Doctor could easily have been getting higher figures than we are led to believe. Could **DWM** at some point enlighten us as to how exactly viewing figures are compiled?

Peter Mark Lowden,
Sunniside,
Newcastle

FENRIC'S FAVOURITE

Do you have any further information on the *Doctor Who* Chess Set previewed in **DWM 179**? I have read that it will only be available on subscription, but since the mention in the magazine, I hven't seen any reference to it anywhere else?

Philip Burnard,
Plymouth,
Devon

Next month ***DWM****'s merchandise expert David Howe will have some news on the Chess Set and some more photographs of it. For those of you wondering, some pieces have already been sent out to subscibers, and David will explain how to get hold of future pieces, as well as those that have already been produced.*

EDITED SPECIAL

In response to the letter from Steven Manfred in **DWM 186** regarding the editing of *The Five Doctors* in the USA, it doesn't surprise me that he's seen a cut copy. The one my local PBS station transmitted *was* complete, but so much material we get imported from Britain these days have obscure edits in them that I can only assume that his local station trimmed *The Five Doctors* for their own purposes. The British series *Brideshead Revisited* suffered a similar fate when it was shown here in 1985.

Gail Russell,
Rochester, NY,
USA

Timelines

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After I sent my letter on *The Five Doctors*, I discovered that these cuts mentioned were not universal across America. A New Jersey fan told me that their broadcast copy is uncut. On the other hand, my friends in my local area all confirm the cuts - neither Minneapolis or Wisconsin PBS stations ever transmited the uncut version. However, am I the only fan in America to notice that *The Brain of Morbius* Part One is missing sound effects and music or is that a regional problem too?

Steven Manfred,
Ellsworth, WI,
USA

CARTMEL CONTENTIONS

I must protest about the recent attack on Eric Saward in **DWM 186**'s Off The Shelf column. This putting down of Mister Saward is totally unfounded - his term in office wasn't the "dark ages the show suffered". In my opinion it was the most innovative, exciting and interesting period *Doctor Who* has ever enjoyed. Against problems such as scheduling and the 1985 postponement, Eric Saward oversaw the most stories ever supervised by a script editor and penned some of the most popular scripts in the show's history. In comparison, Andrew Cartmel presided over three seasons with the least average ratings ever, and I certainly saw no "intelligent and daring" stories during his tenure as editor. The excellence of writers such as Ben Aaronovitch and Ian Briggs shone through occasionally, but much of the rest was rubbish - dinner suited frog-monsters, Captain Cook falling prey to alien drama critics and the boiling machinations of Bertie Bassett...

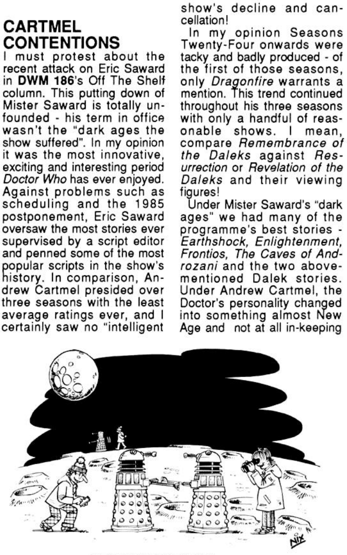
N Colley,
Lincoln,
Lincolnshire

I feel that the quality of *Doctor Who* stories under Andrew Cartmel have been far inferior to those under Eric Saward and I blame him for the show's decline and cancellation!

In my opinion Seasons Twenty-Four onwards were tacky and badly produced - of the first of those seasons, only *Dragonfire* warrants a mention. This trend continued throughout his three seasons with only a handful of reasonable shows. I mean, compare *Remembrance of the Daleks* against *Resurrection* or *Revelation of the Daleks* and their viewing figures!

Under Mister Saward's "dark ages" we had many of the programme's best stories - *Earthshock, Enlightenment, Frontios, The Caves of Androzani* and the two above-mentioned Dalek stories. Under Andrew Cartmel, the Doctor's personality changed into something almost New Age and not at all in-keeping with *Doctor Who*'s style. His book *Warhead* was well written but didn't have enough elements of *Doctor Who* in it.

Greg Bartlem,
Styvechale,
Coventry.



"ALLRIGHT, WHOSE BRILLIANT IDEA WAS IT TO PUT SERIAL NUMBERS ON DALEKS..?"

Senior Editor John Freeman replies: ***DWM*** *always strives to balance the huge range of opinions of its many contributors with "a right of reply" from its even larger number of readers. Both Gary and I wish to state, once more, that opinions are only opinions and should not be regarded as gospel truth - and everyone is entitled to their own, within our pages, united in a common interest in the show that spawned this magazine.*

The advent of *The New Adventures* has satisfied my need for more a mature treatment of *Doctor Who* - although some of the novelisations of recent TV stories come close. For me *Warhead*, by Andrew Cartmel, is what it should all be about: grim, disturbing, dramatic and gripping. The attention to detail of this all too-likely near future Earth is satisfyingly precise, giving it a stark reality. No unrealistic rose-tinted future of an ecologically responsible world here. No sub-plot for Ace either - instead just an excellent utilisation of her character and it highlights her progress from nitro-chucking, plucky teenager to resourceful, mature young woman. The Doctor is also at his best other-worldly level, restoring that unnerving darker side possessed by his first persona. Displaying an eerie humour, he is not averse to using dubious, coldly calculated means to achieve his goals. Excellent!

Ian Jasper,
Ipswich,
Suffolk

COLOURISATION?

In **DWM 88** you ran an article on the colourisation of *The Tenth Planet*. Although that was an April Fools' hoax, the colourisation process *does* exist and although I'm sure colourisation of black and white era *Doctor Who* would be controversial, what about the black and white Pertwee episodes? Would it be possible to restore them to their original colour format? The existence of odd colour episodes from some stories held in black and white must make this easier.

Justin Reynolds,
Wellington,
New Zealand

We hear rumours that some of the people involved with the Save Doctor Who *campaign* *have been looking into this possibility and if we hear any concrete news about the subject, we'll let you know in Gallifrey Guardian.*

TOO AMERICAN?

Doctor Who is British. It is intelligent. It is witty. Please do not let anyone try to make *Doctor Who* into *Star Wars/ Trek* or any other type of SF. I wish to state that I resent very much some recent aspects of Americanisation and uncalled for scenes of violence in **DWM**. *Heliotrope Bouquet* in **DWM 181-182** should never have been printed - it has nothing to do with *Doctor Who* and is extremely American! Inept, childish, violent, completely lacking in adventure and the sort of thing that gives SF the reputation of childish rubbish! Also, in **DWM 185** page 18, the extra in the picture from *The Time Meddler* rehearsals is wearing trousers, not "pants"!

Gregory Jones,
Brynmelyn,
Swansea

The caption on Page 18 of ***DWM 185*** *referred to Ronald Rich (who played Gunnar, hardly an extra!) wearing slacks not "pants" - although he probably was wearing pants, under his slacks! Slacks are a particularly British cut of trousers!*

HAPPINESS

May I just say that you have made a twenty-eight year old *Doctor Who* fan very happy! How have you done this? The answer is at the bottom of page 6 of **DWM 186**. Katy Manning is looking fabulous!

Could you please tell me whether it is possible to purchase any of your pictures of Katy?

Richard Thomas,
Macclesfield,
Cheshire

PS: How about renaming the mag **Katy Manning Magazine** (only joking!)

Glad you liked seeing Katy again. This gives us an opportunity to answer a great many requests of this sort - alas we cannot sell copies of any of our photographs, you'll just have to keep reading ***DWM*** *every month to see if your favourite actor/ actress/monster appears.*

MAINTAINING INTEREST?

I arrived in England on 2nd January, just in time to see *Doctor Who* again. It seemed a long time since I'd last seen it in Australia, so these repeats were particularly welcome. However, I'm now worried about premature senile dementia (I'm only twenty-four!) because, try as I may, I can't remember what the previous week's episode was about! When a show takes a month to tell one story, it's very hard to maintain interest, let alone appreciate a storyline. Am I the only one having these problems?

Rachel McGrath-Kerr,
London,
NW8

WHERE ARE THEY?

After the last episode of *The Sea Devils* repeat I reached for the *Radio Times* eagerly looking to see which Tom Baker story was due for the next Friday. Hoping for *Destiny of the Daleks*, I was angry to see no *Doctor Who*, and I assumed it would be back the following week. However, again, no *Doctor Who*. The BBC promised us seven repeat stories, one per Doctor. Where are the rest?

William Fowler,
Falmouth,
Cornwall

The rest of the Doctor's should be arriving this autumn, and it did seem unfortunate that the BBC didn't announce this after The Sea Devils. *We know that as yet* The Late Show *team have not even begun to think about what stories they will show, but as soon as decisions are made (and bear in mind that in the case of* The Mind Robber *and* The Sea Devils, *those decisions were only finalised a week or so before transmission)* ***DWM*** *will tell you!*

ADDITIONAL INPUT

DWM 186: Gallifrey Guardian: ***Public Image***: *The Mind Robber* is not alone at being scheduled for only twenty minute episodes - Episodes Two and Three of *The Krotons* were only allotted twenty minutes each on their 1981 re-run.

Resistance Is Useless: In the clips-used listing, the sequence of Kiston injecting the two guards is from *Resurrection of the Daleks* Part Two not Part One.

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ANOTHER SET OF *FREE* POSTCARDS IN YOUR NEXT DWM!

The story that introduced the UNIT organisation to *Doctor Who, The Invasion*, is the featured archive in **DWM 189**. Next month also sees the release onto BBC Home Video of the previously unscreened Fourth Doctor story *Shada*, and so Tom Baker, amongst others, takes us through the making of what promises to be a classic story of the Seventies! The *Ravens* comic strip continues and the Brief Encounter features the Doctor's longest running companion, the TARDIS! All this, alongside the third and final (for now!) set of *free* postcards, that's

Doctor Who Magazine 189

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BEHIND THE SCENES

A.J. Mitchell

Last issue, electronics effects designer Mitch Mitchell discussed the early days on CSO and inlay operating. To conclude our interview, Marcus Hearn asked him about more recent developments in effects and the latter years of his time on *Doctor Who*.

Photo © Marcus Hearn

Careful pre-planning of video effects became a characteristic of Graham Williams's tenure as producer, and A J 'Mitch' Mitchell found himself involved in a more creative capacity from then on. However, things didn't exactly get off to a smooth start, as he explained when we met at London's Moving Picture Company where he is currently director of special effects.

"*The Horror of Fang Rock* was shot in Birmingham. They didn't have all the necessary kit, so we brought a giant pile of equipment in the back of an estate car belonging to Peter Pegrum, the visual effects designer. There was a huge amount of blue screen in that one and we used a home built high quality Chromakeyer, which was created by Ian Chisolm.

INSIGHTS

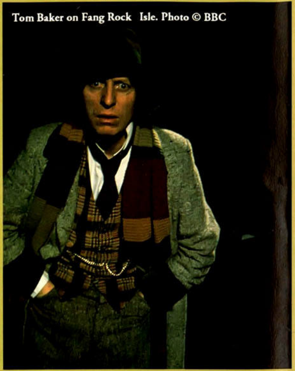
"The reason Louise Jameson's eyes changed colour on *The Horror of Fang Rock* was because there was a problem with the fact she had bright blue catseyes contact lenses. They were very powerful and on *Fang Rock* there was a lot of blue screen CSO. No one had thought about the fact her eyes would cause a problem before, so Graham Williams said there was no way they were going to go through such hassle over it every time. He wrote a scene with an explosion that blinded her. When her sight was restored, her eyes had changed colour to brown, Louise's natural eye colour, and that was the end of the Chromakey problem. That was very typical of Graham – he was good at those things.

"Back in London we used a video-disc machine for the effect of the Rutan tentacle that crawled up people. We put the tentacle around them, then pulled it off. When we came back to London, we used this machine, which *Grandstand* used for football, to run the scene backwards. All these things are done like that. There were also lots of glows and things that were hand drawn around the Rutan creature, which Peter made out of frozen Swarfega. They had commercial freezers along the edge of the studio so he'd dash out and replace the Swarfega before the thing started to melt. The monster really *was* emanating goo all over the place. As soon as it got a bit beyond help he'd grab it, put it back in the freezer and put another one on!"

INTERNAL POLITICS

Was there any accuracy in stories of Tom Baker being difficult during this time?

"Tom Baker didn't suffer fools at all, but he was a very individual character who had a great sense of humour. He's a very intelligent bloke and knew his stuff so couldn't suffer a situation where he had to do a scene six times because other people messed it up. On *Fang Rock* we were all stuck in Brimingham and Tom was annoyed about being there and cross that everything was so slow. This wasn't the fault of Paddy Russell (the director); as far as she was concerned if everybody did their best she couldn't expect any more. A lot of people there were being asked to do things they hadn't done before. Having said that, *Fang Rock*'s no worse than any other *Doctor Who* in terms of technical quality.



Tom Baker on Fang Rock Isle. Photo © BBC

"I think we were forced to go to Birmingham because the Government told the BBC they had to decentralize, and the drama department was told it had to work all over the place. The fact of the matter is, dramas are made in London because that's where all the actors and directors live, near the theatres, the film studios and the other television studios. Going to Birmingham was a disaster – with the exception of the camera crew and the sound crew everybody was in a hotel. It cost them a lot to get us up there and to put us all up. It was absolutely ridiculous."

A more ambitious effort in technical terms was *The Invisible Enemy* where, amongst other things, Mitch was faced with the unenviable task of recreating a brain for the miniaturised Doctor to explore. Such were the complexities that visual effects designer Ian Scoones opted to use *Thunderbirds* producer Gerry Anderson's facilities in Slough.

"I did go out to Bray Studios one day but I don't remember the particular shots it was for. I was friendly with Ian Scoones as we'd worked on a vast number of things together. We had a lot of hand drawn mattes for that, which were on blue screen. These were either solid illustrations or models for the different bits of the inside of the brain. We keyed the actors on to it and then we put mattes on top of it to make it look as though they were going behind things.

"That was also the first story to feature the Doctor's dog, K9, and we decided to have a little red laser which came out of his nose which everybody afterwards used religiously."

FLUSHED WITH SUCCESS

The Sunmakers demanded an effect of an even more bizarre nature when, at the climas of the story, The Collector played by Henry Woolf, flushed himself into the cavity beneath his seat.

A rehersal shot from *The Sunmakers*, with Henry Woolf as the Collector, without his skinhead, and Tom Baker. Photo © BBC

"That was the most atrocious effect! It had been planned well in advance but was actually done in about fifteen minutes at the end of the recording and was really rushed. It was very bad. In fact, it was abysmal, and that was why I left the BBC really. I thought the quality of most of the effects was pretty ropey. Having said that, some of the things on *Blake's 7* were remarkable considering the time with which we could do them. This isn't really a criticism of the BBC, but I don't think that any of the effects we did there were particularly good."

Whilst on the subject of *Blake's 7*, I asked Mitch about his involvement in the space opera which is currently enjoying a revival in popularity thanks to BBC Home Video.

"When *Blake's 7* started I didn't do anything else – I worked on it for seven months, liasing most closely with the producer, David Maloney, and Brian Clemett, who lit it. I worked with David Maloney more closely than with whoever was the director. You see, I was working on it constantly, as was Ian Scoones at the beginning and Mat Irvine after him. There was also originally a supervisory designer, Roger Murray-Leach, who went on to do feature films.

"Having a regular effects team was useful for things like the teleport system. They used six or seven different directors during the series, so it was down to us to explain how the teleport worked and what the effect was – it had to look the same every time. David Maloney and I worked that out. He produced a paper with Chris Boucher, the script editor, on a specification for the teleport. I then produced a whole series of alternatives and we went through them deciding on a course of action.

"With my early *Doctor Who* stories this wasn't the case but with *Blake's 7* I was at all the planning meetings, right from the draft script to the producer's rehearsals. That originated from the later Graham Williams *Doctor Who* stories where I discussed them far in advance and went to the rehearsal."

FAVOURITES

For his favourite episode of the series Mitch was reunited with Douglas Camfield.

"I worked with Doug Camfield on *Duel* which I think was the best episode of *Blake's 7*, almost of feature film quality. I remember all those extraordinary scenes on that rocky alien landscape."

Those scenes, and of course many others in the series, were achieved through use of blue screen CSO. Mitch described a potential hazard the cast of *Blake's 7* presented.

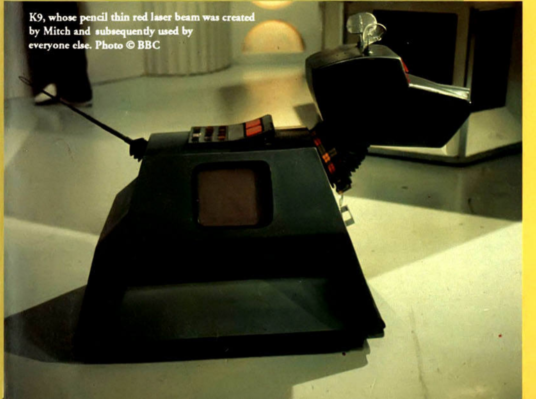
"The reason blue is usually used for Chromakey is that there is very little blue in people. The only skin tone that usually features blue is that of West Indian females. The girl in *Blake's 7*, Josette Simon, was like that. Brian Clemett, who is an underrated and absolutely brilliant lighting guy, used to put very light blue filters on the lights so this pigment was picked up in her close-ups. She always looked absolutely fantastic and it wasn't usually bad enough to be a problem for Chromakey. However, if you're one of the twenty percent of people with blue eyes – or wearing blue contact lenses! – then it is."

Problems such as vanishing eyes weren't the only factors *Doctor Who* and *Blake's 7* had in common, as Mitch cheerfully observed.

"On *The Deadly Assassin* David Maloney directed, Roger Murray-Leach was the designer, Ian Scoones did the physical effects and Brian Clemett did the lighting. In fact *Blake's 7* had the entire production team and crew from *The Deadly Assassin*; all the same people!"

On *Doctor Who*, the occasional technical problems of CSO and their like were outstripped by a new criteria the effects department's work would be judged by – the release of the blockbuster film, *Star Wars* in 1977. Its success and incredible special effects set new standards and raised the general public's expectations about science fiction films and TV in general. With its low budget, *Doctor Who* found it very difficult to compete on such terms.

"In some respects, Graham Williams considered *Star Wars* disappointing. It works storywise and structure wise as well as effects and photography wise, but as a writer, he felt the story wasn't particularly original or interesting. Then there were the effects sequences that didn't work, in scenes where laser guns were firing all over the place but they ▶



K9, whose pencil thin red laser beam was created by Mitch and subsequently used by everyone else. Photo © BBC

◀ weren't coming from the direction of the people firing them! He argued that with a bigger budget, *Doctor Who* could compete with the likes of *Star Wars*, but he never got the money he wanted.

"As far as I know, *Underworld* was the one and only completely effects orientated *Doctor Who* and in terms of production, it immediately followed the release of *Star Wars*. That was why there were all those laser guns – because we felt the audience would be expecting much higher quality effects than they'd had in the past. That was the one where they started post-production effects and Graham managed to get what's called a gallery-only session. This involves using the facilities in a studio while the sets were being knocked down and rebuilt. It was the first one where people could run into shot, fire and laser accurately and then run out. I think the biggest effect on that was when we had fourteen laser guns co-ordinated all over the screen. Before, the effects had been live and it had been impossible or never worked properly.

"For *Underworld* there was a kind of team with the lighting director, the director, Dick Coles the designer, myself, the visual effects designer plus Graham which knocked it all out and produced a complete storyboard for every single shot of the whole thing."

How did he react to criticisms that *Underworld* saw an over reliance on Chromakey?

"Well, I think it was over ambitious and the nature of doing all the tunnels on Chromakey meant that it became very static because the camera couldn't move on all those shots. We didn't have access to computer controlled motion cameras, which was what we needed. Having said that it's dubious that they'd get the money to have them now. We use them here on commercials but it's mega money." [In fact, they have only been used once on *Doctor Who* to date – on *Meglos*.]

"*Underworld*'s director, Norman Stewart was extremely good, and that's why it's a great shame the whole thing didn't work. I don't think the script was very interesting, the acting was a bit wooden and the whole thing was such a scramble. It became very static and I don't think anything like it was attempted again. It wasn't until the video effects workshop came about that they could do it with *The Tripods*, because that came about after the workshop opened and before the budgets collapsed. I think *The Tripods* was probably the only programme where somebody had the opportunity to do effects to the quality they are capable of achieving at the BBC with a script that vaguely merited it. Robin Lobb, the man that replaced me, handled that one.

THE FINAL YEARS

"We did a lot of effects for *The Stones of Blood*. I remember the justice machines were keyed on. I got Mat Irvine to build the lights on completely black frames and we shot them against black so I could luminence-key them. I made a special filter a bit like a star filter with colours in it. This went over the camera so the brighter the lights were the bigger they physically appeared in size.

"*The Androids of Tara* was directed by Michael Hayes and we used a lot of split screen stuff for the scenes with Romana's double. They were actually moderately good as I'd done a lot of the multiple scenes for TV impressionist Mike Yarwood where they had six or seven of him, so I could do that very quickly. We had scenes where we fiddled it so Mary Tamm, as both Romana and Strella, could go behind things to make it easier but we also did some crossovers and suchlike."

The final *Doctor Who* story Mitch was heavily involved in before he left the BBC was fraught with difficulties.

"*The Nightmare of Eden* should have been *The Nightmare of TV Centre!* It was unbelievable and I remember Graham Williams actually directed the post-production sessions. Basically Graham, the visual effects designer and I supervised all the post production ourselves.

"We used a Quantel 3000 system again on this one – I had used one on *Blake's 7* for doing all the mattes. We did a kind of howlaround effect where everything trails and blurs."

"I don't remember much about *Full Circle* which was the last *Who* I worked on. Indeed I'm not sure I didn't plan it and leave somebody else to actually shoot the show. I left the BBC in 1980 and went off as a freelance lighting cameraman, doing mainly effects on commercials and pop promos. I did that for about a year and ended up working here at the Moving Picture Company. I was an expert on blue screen because of all the programmes we've been talking about so it was a real find for them here to discover a bloke who knew how to light video blue screen. I came here as a director, which I did for six years. Now I'm the director of special effects, whatever that means. I still work on some productions but my general rôle is to look at the future, figure out what we're going to do next and how we're going to implement it. As a matter of interest, MPC is a haven for ex-*Doctor Who*ers; we've got Bernard Lodge, Ian Chisolm and two editors who used to record it as well as myself. Gerry Anderson is here as well."

Of all the programmes Mitch enhanced for the BBC in the Seventies are there any he feels particularly proud of?

"I would like to think that the reason people like Graham Williams, David Maloney and Darrol Blake found me a useful team member was because I was more interested in the show than the effects. The effects are essential to make a programme but I'm interested in the whole thing. The things I'm proud to have worked on are shows that I thought were good, and not necessarily effects which I thought were my best work. I think, of the BBC work, the most interesting production was *Dracula* in 1977. The effects worked and the fact the viewers all liked it made me like it. I liked some of the *Out Of The Unknowns*, Verdi's *Macbeth*, and I liked the previous set of titles for *Tomorrow's World* which I lit. In terms of the *Doctor Whos* I liked *The Mind of Evil* because it was one of the first things I did a camera on and *The Deadly Assassin* because it was such good fun working with all the guys."

Mitch Mitchell is a man with an infectious enthusiasm for the work he obviously loves. Now he seems to have diverted his attention from keeping us entertained during programmes to keeping us amused between them. Perhaps it can be said that the Moving Picture Company's gain was *Doctor Who*'s loss. However, should an independent company resume production of the programme, they would be hard pushed to find a more qualified person should they require advice on transducting police boxes, laser firing dogs or talking wrist watches . . . ◆

***The Nightmare of TV Centre* with Jennifer Lonsdale as Della, Lalla Ward as Romana and a furry friend in rehersal. Photo © Mat Irvine**

ACTING THE PART

Jeremy Bulloch

As a character actor, Jeremy Bulloch has appeared regularly on television and in the cinema for nearly thirty years. He is probably most familiar to *Doctor Who* fans as Hal The Archer, who despatched Linx the Sontaran in the 1974 story *The Time Warrior*. Almost ten years before that, he appeared as the heroic resistance fighter Tor in *The Space Museum*. Recently he invited **DWM** to talk to him at his home in London.

"We seemed to do everything on the first take on that first story," Jeremy recalls. "We'd be shooting these guns, and the flash bulb on the end was supposed to light up. When it didn't, we often thought the take was over, but a lot of that ended up on screen. My biggest problem was with my eyebrows, which kept falling down my face at awkward moments. The story in general seemed to have a tiny budget, but it was good fun."

He also asked William Hartnell how hard he should grab him when he was called upon to threaten the Doctor with his gun. "He said that we were both actors, and that I should grab him as solidly as I liked. But when it came to the take, he joked afterwards that I'd nearly strangled him! He was a very sweet man, but he was ill a lot of the time, and that sometimes made him a bit irritable. I remember that William Russell (who played Ian) was absolutely charming, he had a lot of time for the rest of the cast."

Jeremy mentioned his previous *Who* work to the then Production Team when called in to portray Hal.

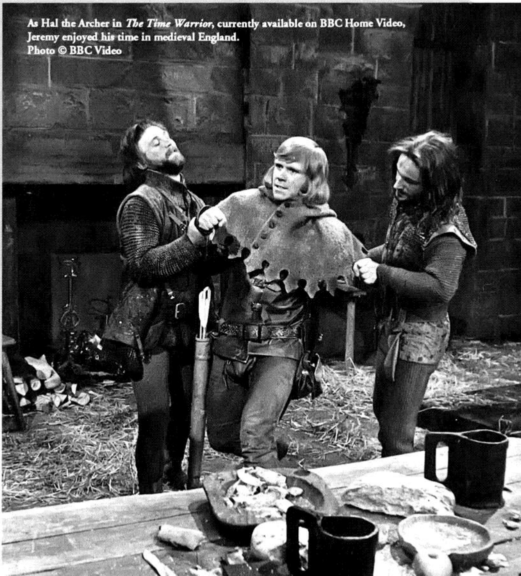
"It had changed so much, of course. Jon Pertwee was very well-liked by the crew, always joking. The difficulty with him was not laughing when it came to the take. Elisabeth Sladen had just joined the team, and was very bubbly, she fitted in immediately and didn't seem nervous at all. They also had an armourer on the set, a big burly man. It was down to him to teach me how to fire a bow and arrow quickly. Now, I'd never handled a bow before. He fired into a target, and hit the outer ring, and I watched him, tried it, and scored a bullseye! 'Well,' he said, 'not as stylish as it should be.' Twice more I scored better than he did. Beginner's luck I suppose, but he was still telling me off for my lack of style! When it came to backing away, firing arrows at the robot, they went everywhere. Over my shoulder, into the cameras – thank goodness they couldn't hurt anybody! At least for the shot into the back of Linx's helmet, they did a cutaway shot, so I didn't have to stand in a studio shooting arrows all day. I recently saw the episodes again, at about three o'clock in the morning at a convention. I thought they stood up rather well. Mind you, until recently I was still using a clip from *The Space Museum* on my video CV!"

Fantasy fans may also remember Jeremy as Edward Of Wickham in HTV's *Robin Of Sherwood*, and as bounty hunter Boba Fett in the *Star Wars* films. "I met George Lucas, and he told me that Boba Fett never did anything quickly, so I evolved this smooth, unhurried body language. I do regret not doing the voice, but at least Boba Fett was never unmasked, so I'm not in the same situation as poor old Dave Prowse, who was the body but not the voice *or* the face! Most of that was blue screen stuff, a bit like being a special effect rather than an actor."

The role in *Robin* came about when Jeremy wrote to producer Esta Charkham, saying that he could ride and swordfight. "She was an old friend, and I'd always wanted to be one of the Merry Men. As it turned out, the outlaws were all a bit younger, but I got a part as Edward, the village elder. It was initially for just three stories, but Edward started to appear in the series more and more, until he was in the majority of the Jason Connery ones. I was looking forward to getting into more of scriptwriter Richard Carpenter's mystical outlook, because that's what he had planned for Edward, but sadly we never got to make the fourth series."

Jeremy says he'd love to play the Doctor, welcoming the fan attention that Boba Fett brought him worldwide. "I think I'd bring a bit of the old eccentricity back. Sylvester McCoy seems to have some of that. Perhaps Hal could be zapped across time! I was at a convention in the USA, where I met Lis Sladen again, and John Nathan-Turner was on another panel. I told him that it was about time for my ten-yearly appearance!"

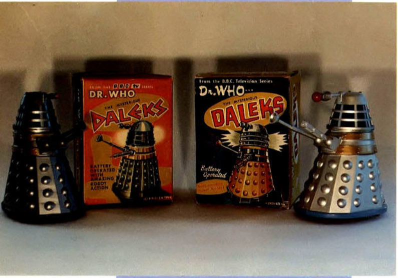
Paul Cornell



As Hal the Archer in *The Time Warrior*, currently available on BBC Home Video, Jeremy enjoyed his time in medieval England.
Photo © BBC Video

COLLECTORS' * CORNER *

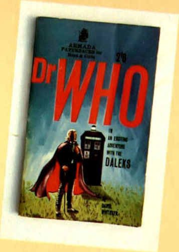
Collectors' corner uses the following 'availability scale': * Currently Available, ** Generally available from specialist dealers, * Rare but occasionally available from specialist dealers, **** You'll be lucky, ***** Almost unheard of!**



Battery Operated Dalek
Manufacturer: Louis Marx & Co Ltd
Year: 1965
Original Price: 17/11d
Availability: ***

Inspired by my recent victory over 'Crusher' Budd (see Dalek Jigsaws **DWM 182**), I realised that the only way to humiliate him further was to be subtle and to avoid him pinning any blame on me. The opportunity came when I was out wandering through my local branch of Woolworths. I was just coming down the *Doctor Who* aisle which was piled high with Dalek Bagatelles, assorted Dalek boxed games and thousands of Dalek models, when I spotted Budd hanging around by an attractive stacked display of Louis Marx Daleks. He was obviously feeling mean as he was chewing thoughtfully on a tooth pick while idly cleaning his fingernails with a knife confiscated from one of the teachers last week. Then I saw my chance. Coming up behind him was old Miss Noitan with her trolly full, as usual, of catfood. I quickly doubled back and approached the back of the stack of Daleks. As Miss Noitan passed by, I gave them a hefty shove, and the whole lot came tumbling down on top of Budd.

Giving a mighty roar, he erupted from the spilling packages like a vengeful genie only to be confronted by Miss Noitan's walking stick smacking him around the head as she shrilly exclaimed about the youth of today, and the fact that her husband had fought in two World Wars for the likes of him. The last I saw of Budd that day was him being frog-marched off to the store manager's office for a dressing down. Me? By that time I was standing in a checkout queue at the other end of the shop, tutting along with fellow queuers at the chaos.


ARMADA PAPERBACKS for Boys & Girls
2'6
Dr WHO
IN AN EXCITING ADVENTURE WITH THE DALEKS
DAVID WHITAKER

Doctor Who in an Exciting Adventure with the Daleks
Publisher: Armada Paperbacks
Year: 1965
Original Price: 2/6d
Availability: ***

In days of old when Knights were bold, the books seemed so much better. You'd pick them up, peruse them once and then read every letter. In the case of the paperback version of David Whitaker's snappily titled *Doctor Who in an Exciting Adventure with the Daleks on a Foggy Common with Death and Violence and Everlasting Matches* (to detail its full name), consider this; it has always been believed that the choice of actor to play the Doctor was chosen when the previous one left. This book's cover is firm evidence of the fallacy of this common misconception. It proves, without a shadow of a doubt, that they knew in 1964 that Jon Pertwee was going to take on the rôle. I wonder how many other 'facts' we have been misled about over the years?

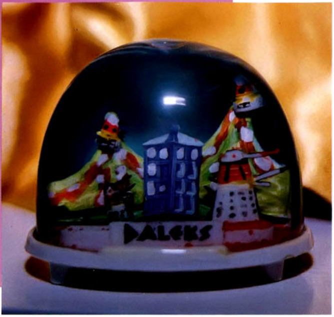
A CENTURY 21 PRODUCTION
THE DALEKS
33 R.P.M.
mini album
CENTURY 21 Records
21 MINUTES OF ADVENTURE

***Doctor Who* Favourites Bars**
Manufacturer: Famous Names
Year: 1982
Original Price: 3p each
Availability: ***

I have never understood why the kids of today (or the kids of 1982) actually wanted to buy a coloured slab of something with the consistency of hardened plasticine and which turned into a sticky mess if held in the hand for longer than one minute. You could tell that these bars were made by the same people that did the Christmas tree hangings and the candy shapes previously, as the same old four pictures (Dalek, Cyberman, TARDIS and K9) were wheeled out again to adorn the packaging. The things also came in three flavours: Orange, Raspberry and Apple, and not many people know that the way they choose the flavours is by a panel of tasters deciding which wholesome foodstuff a batch of chemicals resembles the most. Rejected flavours included Ice Cream and Gravy, Water buffalo and *slug au gratin*.

Dalek Meteorite Storm
Manufacturer: Randall & Wood Ltd
Year: 1965
Original Price: 2/6d
Availability: *****

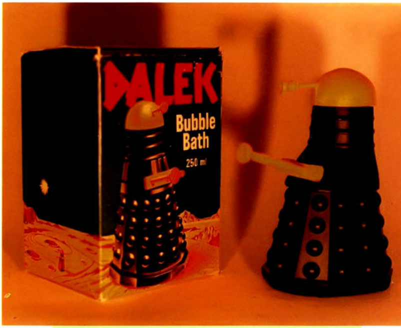
Considering the generally high standard of the Dalek toys produced during the Sixties, this one is remarkably poor. The Daleks don't even look like Daleks, more like misshapen lumps of plastic, and the paint job looks as though it was been done by a half-blind monkey with a brush three sizes too big. Despite all this, the Meteorite Storm is a sought-after collectable. It's a funny old world.



The Daleks Mini Album
Manufacturer: Century 21 Records
Year: 1966
Original Price: 7/6d
Availability: ****

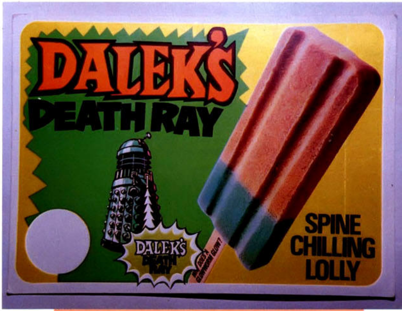
When I first came across this record I was young, and innocent of the amassed history of *Doctor Who*. I thought it was a story in its own right. I did like the voices – especially the Mechanoids – and the Daleks were just right as well, better than those that had appeared in *Day of the Daleks* anyway. It wasn't until much later that I realised that the soundtrack was actually off a television story, *The Chase*. Funny how times change isn't it?

Goodies
DOCTOR WHO
3p



Dalek Bubble Bath
Manufacturer: The Water Margin
Year: 1976
Original Price: £1.59
Availability: ****

Have you ever wondered what happens to bubble bath mixture when it is left in its container for seventeen years? Apparently nothing at all. My Dalek Bubble Bath is still full of the foaming fluid it was filled with on the day I bought it, and, while I have not had a bath in it, neither is it knocking on the inside of the container asking to be let out. I call that good British workmanship!



Dalek's Death Ray
Manufacturer: T Wall & Sons
Year: 1975
Original Price: 5p each
Availability: ****

In the mid-Seventies there were a number of this sort of iced lolly. Among my personal favourites were *Count Dracula's Secret*, *Jelly Terror* and, of course, *Dalek's Death Ray*. What made these so popular was the bizarre and unusual choice of colour and flavours: *Count Dracula's Secret* was a black and white lolly (black water ice... mmmm, delicious!) with a blood red jelly centre, and the *Dalek's Death Ray* was a chocolate ice cream lolly with a mint base. They just don't make them like this any more!

David Howe

OFF THE SHELF

Unicorns in Wales? Witches on the beach? Has Gary Russell just had too much sun or has he been busy reading books and watching videos?

Someone once said that there are only three science fiction cliches upon which such stories are based – They come to us, We go to them, and They've always been here. But in the twelve months since Virgin Books began their *Doctor Who: The New Adventures* series we've seen no less than *seven* novels of startling different styles, approaches and themes. Virgin have convincingly succeeded in proving that particular old adage completely wrong. Indeed, you could argue that *Doctor Who* has always disproved such theories and *The New Adventures* are merely further proof that the TV series *is* the most constantly daring and unique fantasy show ever devised.

All this aside, the latest new book, the final in the rather pointlessly conceived *Cat's Cradle* trilogy, takes yet another step in a direction totally new to *Who*. Following in the adventurous footsteps of the other two in the run, *Time's Crucible* and *Warhead*, this time it is Andrew Hunt's first novel, *Witch Mark* that surprises and charms the reader. As a reader of *Doctor Who* fiction over the years it has always intrigued me how few people have ever attempted to mix the Tolkien-type mythological creatures with *Doctor Who*'s blend of science and fantasy. *Witch Mark* positively bulges with Unicorns, trolls, centaurs, stone circles, dragons, werewolves and all the rest.

All this co-exists alongside relatively 'normal' people from the Wales of the Nineties; policemen, publicans, farmers, hitchhikers and the others. Just how all these come together is what makes *Witch Mark* the best of the three *Cat's Cradle* stories and, ironically, by far the most traditional *Doctor Who* story so far in the entire *New Adventures* range.

CREATURES

The story starts with a series of seemingly unrelated instances. A vet finds a unicorn at a farm, the police discover a coach crash where everybody dies but only one person is identifiable, a Scotland Yard investigator into the paranormal meets two hikers who claim to have seen a dying centaur and a giant dog is terrorising the local farmer's sheep. Pretty normal stuff? Well, compared to what comes later, it's positively tame. Demons inhabit duplicate bodies, Herne the Hunter makes time move backwards and warring factions of humans, trolls, giant foxes and centaurs knock hell out of each other!

What makes Hunt's book so absorbing is the way he lays down plot thread after plot thread and eventually ties most of them all up.

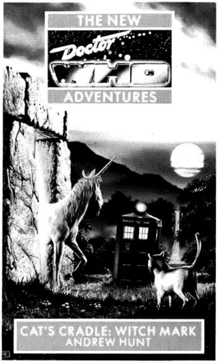
The story borrows very heavily from sources such as traditional Gaelic legend, *An American Werewolf in London* (our two American hitchhikers are called, oddly enough, David and Jack) and *The Wizard of Oz!*

Nevertheless, it is a wholly original story, full of twists and turns that will keep you saying "Oh, I see, that's what all that stuff forty pages ago meant!" and wallowing in every moment of it.

As for those unsatisfactory plot gaps, I'd rather not mention all of them for fear of ruining your enjoyment. But I do wonder why the vet, Stuart, does find a unicorn at the farm near the start. Didn't the farmers notice the broken-off horn? And if they were responsible for breaking it off, why didn't they kill it instead of letting it give birth? Secondly, two characters are attacked by demons who take over their bodies. The fate of these none-too-charming chaps, with their pet wolf, is left hanging with no sequel planned. Or did I miss something? Finally, one of the characters in the 'other' world of Tír na n-Óg continually mentions her dead brother, David. As there is already a David in the story, is there a connection or is it just a red herring? Your opinions are heartily encouraged on these questions!

However, none of these things are really important and did not spoil my enjoyment of the book. Andrew Hunt is quite a find for Virgin – no overcluttered writing, no flowery descriptive passages and above all, no self indulgent exploration of Ace's character! Indeed, I would say that Hunt's portrayal of Ace belies a possible piece of odd editing on the part of Peter Darvill-Evans, Virgin's *Doctor Who* editor, as the Doctor's assistant comes over much more as she did in the TV show and the *Timewyrm* novels – ie prior to the *Cat's Cradle* series. In *Time's Crucible* and *Warhead* you could see her as a quietly confident woman in her early twenties, but *Witch Mark* sees her more as a rather tomboyish teenager. Not that I'm complaining – I much prefer her that way, and I do feel that Ace has grown up rather too quickly in the books. In this story she is still a character in her own right, but much more the 'traditional' Ace we know.

Of all the books that Virgin have done, including my favourite of the *Timewyrm* series, *Exodus* by Terrance Dicks, *Witch Mark* really captures the spirit and essence of the Seventh Doctor. I could hear Sylvester McCoy saying every line, and his friendship with Ace is a perfect post-*Survival* one. For a writer who claims not to be that much of a *Who* fan, Andrew Hunt not only gets his characters (and some nice throw-away continuity one-liners) right, but he has successfully taken that *je n'ai sais quoi* that makes *Doctor Who* the marvellous series that we're all fans of and utilised it to his book's advantage.



Marginally the shortest of the *Cat's Cradle* trilogy, but nevertheless an exceptional climax to the series, *Witch Mark* never lets the reader forget the TV series that spawned it, and is an excellent continuation of it.

STRANGE CHARM

Now, whilst Virgin are continuing the Doctor's adventures in book form, you could be forgiven for thinking that your TV screens have forgotten the good Doctor. Well, not so, Not quite.

Last year, *Who* fan Bill Baggs, in association with the BBC's internal amateur Film Club released a thirty-five minute video, *Summoned by Shadows* (See **DWM 181**). A science fiction adventure starring Colin Baker as The Stranger and Nicola Bryant as (an American-accentless) Miss Brown. Of course, it's not *Doctor Who*, just about as near as you can get!

Now, Bill Baggs has released the follow-up, *More Than a Messiah*. Once again Colin and Nicola resume their roles, and adding to the talent are Peter *(Genesis/Silurians/Invasion of the Dinosaurs)* Miles and Barbara *(Planet of Fire)* Shelley as two great characters, Bernard and Charlotte Darton. These two people are staying on Majus Seventeen, ostensibly as tourists – albeit in Bernard's case, a pretty cynical one. In fact, although Bernard, recently retired from his Corporation has been sent there to relax, he is determined to build a city on the planet – Dartonville!

All this seems fine, until Bernard's

The Girl (Sophie Aldred), being comforted by The Stranger (Colin Baker) on Majus Seventeen. Photo © Bill Baggs

stress begins to take the better of him and he accidentally shoots another tourist who Miss Brown has befriended. From there on, the planet itself seems to be fighting these invaders and The Stranger confronts a peculiar witch-like girl on the beach, played by Sophie Aldred!

More Than a Messiah has some quite stunning visuals, a marked improvement over *Summoned by Shadows* (and those were *very* good), some wonderful acting (Miles and Shelley steal the show from the three leads – an unintentional theft, I'm sure but one from which the video benefits) and above all and incredibly complex but thoroughly clever script. Writer Nigel Fairs (who also plays Nic, the tourist Bernard shoots) excels at humour and juxtaposition of drama and irony, and has created a really good ecologial thriller, with a conscience.

Again, Miles gets the best witty lines (after shooting Nic, he keeps telling his wife "I said I'm sorry, what more do they want!?"), but the most emotional stuff is shared between Colin Baker and Sophie Aldred. In both his scenes with her and the initial ones with Nicola Bryant, Baker really proves how good a choice he was to play the Doctor on TV, and what a shame it was he never got the chance to develop it further. Sophie Aldred shows that there is far more to her acting abilities than just being Ace and Nicola Bryant demonstrates that had Peri been given more than a lot of triple repetition and whining to do, the actress is one of the finest *Doctor Who* employed.

As I watched *More Than a Messiah* I kept thinking that if this is what can be achieved on a very modest budget and a great deal of love and enthusiasm, I wonder what Bill and his gang could do given a decent budget and the rights to make 'real' *Doctor Who*. In the current absence of the real thing, as a supplement to Virgin's books and Marvel's comic strips, Bill's video projects are the next best thing to real TV *Who*.

WIN A MORE THAN A MESSIAH VIDEO

Starring Colin Baker, Nicola Bryant, Spohie Aldred, Peter Miles and Barbara Shelley, *More Than a Messiah* is a video project not to be missed!

The story of The Stranger and Miss Brown continues and we have *TEN* VHS (PAL UK) format copies to give away in this competition.

All you have to do is write the answers to the questions below on a postcard or back of a sealed envelope and post it to: Strange Tales, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Entries must be with us by 20th August 1992. Usual Marvel competition rules apply and multiple entries will be erased!

1) What was the title of Bill Baggs' first video adventure starring Colin Baker as The Stranger?

....

2) ch character did Peter Miles play in *Genesis of the Daleks*?

....

3) Before taking on the part of the Sixth Doctor, which *Doctor Who* adventure did Colin Baker appear in, playing a different Gallifreyan?

....

Name: ....

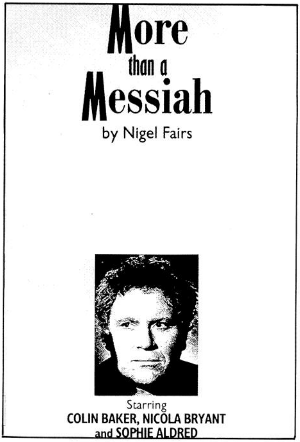
Address: ....

....

....

....

.... **Date of Birth:** ....



More than a Messiah

by Nigel Fairs

Starring

COLIN BAKER, NICOLA BRYANT

and SOPHIE ALDRED

COMING TO EARTH IN LATE 1992...

The latest full colour hardbacked Marvel *Doctor Who Yearbook* includes new adventures by Colin Baker, Terrance Dicks, Marc Platt, Nigel Robinson and Paul Cornell.

A new comic strip pitting the evil Daleks against the Seventh Doctor and Ace, drawn by Lee Sullivan.

And a complete guide to the many invasions of Earth: the monsters that attacked and the valiant humans who defended....

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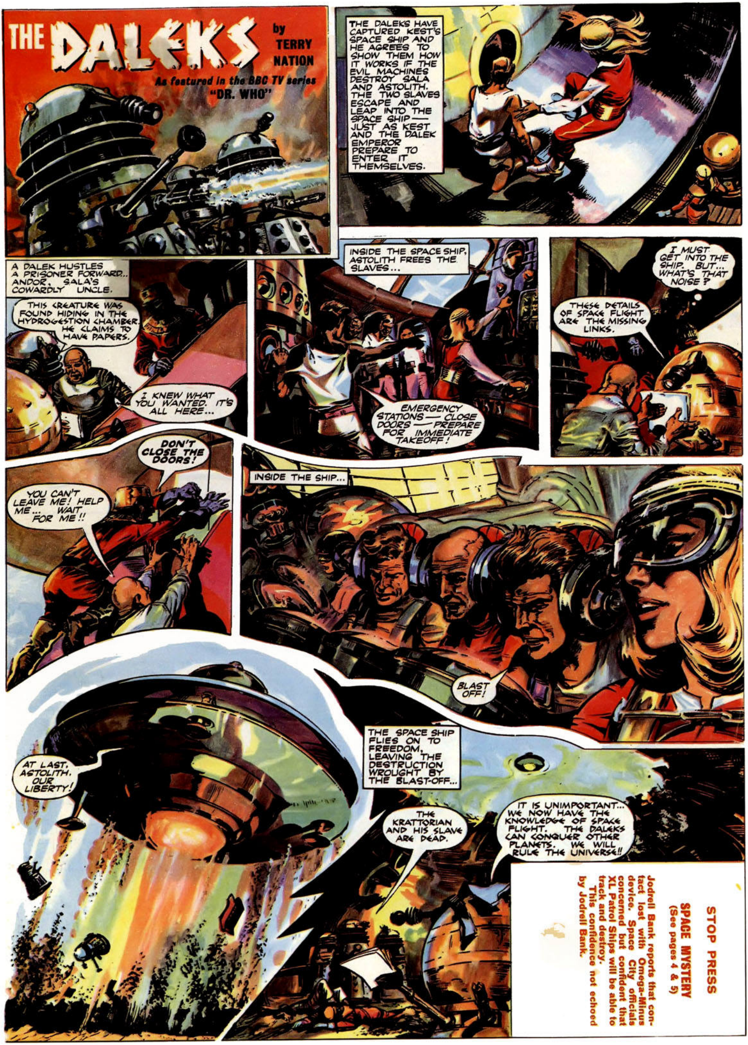
THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
THE DALEKS HAVE CAPTURED KEST'S SPACE SHIP AND HE AGREES TO SHOW THEM HOW IT WORKS IF THE EVIL MACHINES DESTROY SALA AND ASTOLITH. THE TWO SLAVES ESCAPE AND LEAP INTO THE SPACE SHIP — JUST AS KEST AND THE DALEK EMPEROR PREPARE TO ENTER IT THEMSELVES.
A DALEK HUSTLES A PRISONER FORWARD... ANDOR, SALA'S COWARDLY UNCLE.
THIS CREATURE WAS FOUND HIDING IN THE HYDROGESTION CHAMBER. HE CLAIMS TO HAVE PAPERS.
I KNEW WHAT YOU WANTED. IT'S ALL HERE...
INSIDE THE SPACE SHIP, ASTOLITH FREES THE SLAVES...
EMERGENCY STATIONS — CLOSE DOORS — PREPARE FOR IMMEDIATE TAKEOFF!
I MUST GET INTO THE SHIP. BUT... WHAT'S THAT NOISE?
THESE DETAILS OF SPACE FLIGHT ARE THE MISSING LINKS.
DON'T CLOSE THE DOORS!
YOU CAN'T LEAVE ME! HELP ME... WAIT FOR ME!!
INSIDE THE SHIP...
BLAST OFF!
AT LAST, ASTOLITH. OUR LIBERTY!
THE SPACE SHIP FLIES ON TO FREEDOM, LEAVING THE DESTRUCTION WROUGHT BY THE BLAST-OFF...
THE KRATTORIAN AND HIS SLAVE ARE DEAD.
IT IS UNIMPORTANT... WE NOW HAVE THE KNOWLEDGE OF SPACE FLIGHT. THE DALEKS CAN CONQUER OTHER PLANETS. WE WILL RULE THE UNIVERSE!!

STOP PRESS

SPACE MYSTERY

(See pages 4 & 5)

Jodrell Bank reports that contact lost with Omega-Minus device. Space City officials concerned but confident that XL Patrol Ships will be able to track and destroy.

This confidence not echoed by Jodrell Bank.

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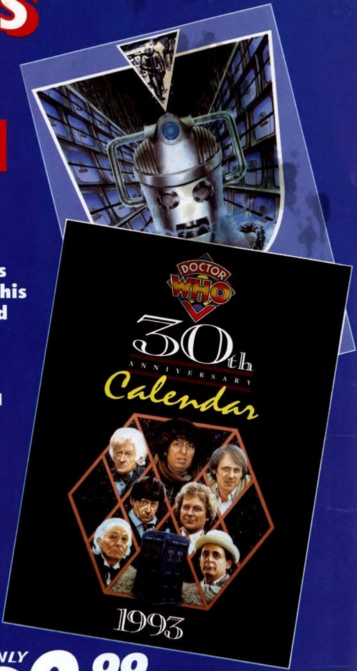

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